EURIPIDES

ION

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EURIPIDES

ION

EDITED WITH
INTRODUCTION AND COMMENTARY
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PREFACE

At the time of his death in 1930 Mr. E. E. Genner, Fellow of Oriel College, was collecting material for an edition of the *Ion* on a large scale. The bicycle accident which caused his death robbed scholars of the production of a work which would have been most valuable because of the great classical learning and industrious research of its author. I have been given the privilege of access to his notes; unfortunately they are in such an incomplete state that they could not be published. I have quoted some of them in square brackets with Mr. Genner's initials; but my indebtedness goes much further, for in his rough notes are often indicated the problems that he set himself, and suggestions where solutions of them might be found, and his bibliography put me on the track of information which I otherwise should never have got.

The text in this book, as in the other volumes of this series, is the Oxford Classical Text, for which Professor Murray is responsible. Of all the published texts of this play that I know it is certainly the one that I prefer, but no one can work for several years at a play without having come to a different conclusion in certain passages from an editor, however much he is in general sympathy with him. I must thank Professor Murray for the readiness with which he has allowed me to express dissent in some places. I must also thank him for letting me bring some of my problems to him and removing some of my difficulties.

I wish to express much gratitude also to other friends. Mr. D. L. Page read the whole of the work in manuscript, and was of immense help. Mr. J. D. Denniston cannot be thanked sufficiently for his unsparing labours with the first proofs of the whole book and at an earlier stage with the metrical analysis. Valuable assistance has been given me in the first proofs by Mr. M. Platnauer and in the revise by Mr. R. Meiggs. Between them they have made me eliminate

much that was faulty. Discussion of some special cruces with Professor Fraenkel has been most helpful.

I have devoted some space to a consideration of the views of Dr. Verrall, because his edition is the largest and probably best known in English, and because the *Ion* was the play which first made him give his reinterpretation of the plots of Euripides. His views have been so often quoted that I have felt bound to lay some emphasis on the other side of the question.

A. S. OWEN.

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CONTENTS

INTRODUCTION ix
The Story of Ion ix
The Play xvii
The Rationalizing of the Plot . . . xxxii
The Date of the Play xxxvi
The MSS. of the *Ion* xli
Argument and Dramatis Personae . . . xliii

ABBREVIATIONS xliv

TEXT 1

COMMENTARY 67

METRICAL ANALYSIS 185

APPENDIX ON THE NAMES OF THE TRIBES . 194

INTRODUCTION

THE STORY OF ION

Ion does not belong to the earliest mythology of Greece. He is invented as the eponym of the Ionian race, and his name is merely derived from theirs. It is true that Euripides gives an explanation of his name from *ἰέναι*, and there have been others, ancient and modern: e.g. Nicander tells a story[1] of *ἴα* (violets) presented by certain *Ἰωνιάδες νύμφαι* to Ion; in modern times the name has been derived from *ἰᾶσθαι* as a cult-name associated with Apollo Paean, or from *ἰός* (arrow).[2] He comes too late to find a place in the list of the kings of Athens, indeterminate though that was for a long time and though it received fresh accretions before it was definitely established; Cecrops II and Pandion I were added as genealogical stopgaps. The monarchy seldom descended from father to son. Cecrops had a son, Erysichthon, who died before he could come to the throne; Cranaus had only a daughter, whose husband Amphictyon was expelled by Erichthonius (son of Hephaestus and Ge, or, according to another version which links him more closely with Attica, Atthis, daughter of Cranaus); Erechtheus had several sons according to other authorities,[3] but in our play, as apparently in the *Erechtheus*, he has no heirs; Xuthus, his son-in-law, reigns as Prince Consort in the *Ion*. With such breaks in the dynasty it would seem easy enough for Ion to have been interpolated as king, if the line of monarchs had not been fairly well established at the time

[1] ap. Ath. 15. 681d, 683a.

[2] Is it possible that the story of the poison-plot in the play rested on another popular derivation known to Euripides from *ἰός* = poison (*Ion* 1015)?

[3] Paus. 2. 6. 5 says that Hesiod made Erechtheus father of Sicyon, though others say that he was father of Metion and grandfather of Sicyon. Apollod. 3. 15. 1 makes him father of Cecrops II and of Pandorus as well as Metion. In Schol. ad Ap. Rh. 1. 97 he is father of Alcon.

when the eponym of the Ionians became invested with a personality.

No famous family was descended from him. Pausanias[1] makes him the ancestor of a certain Pityreus and his son Procles, but these are not very distinguished descendants. He does not give his name to any of the tribes of Cleisthenes: only four of the Athenian kings before Theseus do, Cecrops, Erechtheus, Pandion, Aegeus; but perhaps it would have been difficult to name a tribe from the father of the eponyms that Cleisthenes was discountenancing. There is a deme, *Ἰωνίδαι*, which is not far from Gargettus; Gargettus is mentioned as the father of Ion;[2] but Wilamowitz thinks it is probable that this is a different person; then he, not the son of Creusa, would be commemorated in the name of this deme.

We first seem to come in touch with Ion in the 'Hesiodic' genealogy,[3] which is supposed to date from the beginning of the seventh century. In this Dorus, Xuthus, and Aeolus are named as the sons of Hellen; as the descendants of Aeolus are given here, we may presume that those of Xuthus were also. This is the earliest mention of Xuthus. His origin seems to differ from that of Ion, for he appears to start life as an epithet: O. Müller thinks that the name is an epithet of Apollo (= *ξανθός*); Grégoire[4] that it is in contradistinction to Aeolus ('fauve', as opposed to 'bigarré'). Hesychius explains the word *Ξουθίδαι* as *οἱ Ἴωνες. Ἴων γὰρ Ξούθου.*[5] When we come to Herodotus,[6] Ion is the son of Xuthus. He is *στρατάρχης*, as in Aristotle[7] he is the first *πολέμαρχος*, summoned to the help of Athens because of the unwarlike character of her kings. Besides Xuthus, he is assigned another father by Hecataeus,[8] namely Physcus;

[1] Paus. 2. 26. 1; 7. 4. 2.
[2] Paus. 6. 22. 7. See Wilamowitz, Introd. to *Ion*, p. 7.
[3] Hes. *fr.* 7.
[4] Grégoire, Introd. to *Ion*, p. 156.
[5] Cf. Herondas, *ἐνύπνιον* 79.
[6] Hdt. 7. 94; 8. 44.
[7] *Resp. Ath.* 3.
[8] *F.H.G.* 1, p. 26, no. 342.

we have seen that Gargettus, who migrated from Athens to Elis, mentioned by Pausanias as father of Ion, probably has nothing to do with him.

The growth of patriotism in Athens in the latter part of the fifth century, intensified by her wars, led to the increase in the number of plays upon Attic themes. Whereas Aeschylus had written only six such tragedies, there are sixteen from the pen of Sophocles, and of those of Euripides, whether extant or lost, many are closely connected with Athenian history.[1] Among the former we have the *Heraclidae*, *Hippolytus*, *Supplices*, *Hercules Furens*, and *Ion*; he also wrote *Aegeus*, *Alope*, *Erechtheus*, *Pirithous*, *Sciron*, *Theseus*, all having names associated with Attic legend. A frequent Euripidean theme is the reception of strangers on Attic soil,[2] and so we find Athens giving a home and high position to Xuthus who came from Phthia. But this created difficulties for patriotic sentiment. Athens regarded herself as the head of the Ionians. In Homer[3] the Athenians, and they alone, are Ionians. Solon[4] had grieved when he saw the afflictions of the 'eldest land of Ionia', i.e. Attica. It was scarcely seemly that the Ionians should appear to be descended from a metic condottiere. It violated the sense of pride of the Athenians in their autochthony, which was eloquently voiced by Plato.[5] We see in the *Ion* the uncomfortable position of the metics in Athens. We hear in it the indignant protests of the chorus at the idea of the intrusion of an alien. Clearly this *ξενικὸς ἐσβολά*[6] needed more than an apology.

[1] Ermatinger, *Die attische Autochthonensage bis auf Euripides*, p. 21, etc.

[2] e.g. *Med.*, *HF.*, *Supp.*, *Heracl.*

[3] *Il.* 13. 685. In *Il.* 15. 337 Iasus is captain of the Athenians.

[4] ap. *Resp. Ath.* 5.

[5] Pl. *Mx.* 237 b *αὐτόχθονας καὶ τῷ ὄντι ἐν πατρίδι οἰκοῦντας καὶ ζῶντας καὶ τρεφομένους οὐχ ὑπὸ μητρυιᾶς ὡς ἄλλοι, ἀλλ' ὑπὸ μητρὸς τῆς χώρας, ἐν ᾗ ὤκουν, καὶ νῦν κεῖσθαι τελευτήσαντας ἐν οἰκείοις τόποις τῆς τεκούσης.* Cf. E. *Ion* 29, etc.

[6] *Ion* 722.

So as Ion is an Athenian only on his mother's side, and as no Athenian father can be found for him, he must be given a divine paternity. The obvious god to be chosen for him is Apollo, as *πατρῷος* of the Ionians.[1] He is already linked with the god through Xuthus, for the tetrapolis of Attica established by Xuthus,[2] an 'Ionic' centre, was distinguished for the prevalence of the Apolline cult, as testified by local inscriptions and other evidence.[3] He had not been given a divine parent by any writer whose works we possess before Euripides, nor always even by him; in the *Erechtheus* there is no Creusa to survive her sisters; in *Melanippe Sapiens* an unnamed daughter of Erechtheus weds Xuthus and becomes the mother of Ion.[4] Sophocles wrote a *Creusa*; once or twice a play of his, the *Ion*, is referred to; they may, as Pearson thinks, be the same. Grégoire argues that, if the mother of Ion is the subject of the play, there was no incident in her career worthy of dramatic treatment except the story told by Euripides. He thinks therefore that Sophocles had already dealt with the story and that Euripides in the *Ion* criticizes his predecessor for laying the scene of it at Athens. According to Grégoire[5] the *Creusa* is earlier than the *Pax* of Aristophanes (421), as he feels that lines 695–9 of that play have reference to a passage in it,[6] where old men are said to cling to money-making and

[1] For references to Apollo Patrous see D. 18. 141; 57. 54 and 67; Arist. *Resp. Ath.* 55; Diod. Sic. 16. 57. He had a temple in the Cerameicus, Paus. 1. 3. 4.

[2] Strabo, 8. 7. 1. 383. The tetrapolis was Oenoe, Marathon, Probalinthus, and Tricorythus.

[3] Farnell, *Cults of the Greek States*, vol. iv, p. 157; pp. 395–6.

[4] *Melan. Sap.*, prol. 9–11.

[5] Introd. to *Ion*, pp. 162–3, note.

[6] *fr.* 328

> *καὶ μή τι θαυμάσῃς με τοῦ κέρδους, ἄναξ,*
> *ὧδ' ἀντέχεσθαι. καὶ γὰρ οἳ μακρὸν βίον*
> *θνητῶν ἔχουσι, τοῦ γε κερδαίνειν ὅμως*
> *ἀπρὶξ ἔχονται, κἄστι πρὸς τὰ χρήματα*
> *θνητοῖσι τἄλλα δεύτερ'.*

subordinate all other interests to that. But this is a hazardous guess, for Sophocles might well have attributed this failing to old men in some other of his lost plays. Pericles[1] recognized it as a fault commonly imputed to the aged. There is nothing that shows definitely that the lost play told the story of the *Ion*. It is true that the Euripidean Creusa might have endorsed the sentiments of one passage,[2] that, though it is improper to tell lies, they become pardonable when the truth involves disaster. A lyrical passage,[3] in which the vocative (*ὦ φίλαι*) shows that the Chorus consisted of women, praises moderate wealth in somewhat the same terms as does the Chorus in the *Ion*.[4] But this amounts to very little, and the resemblances need not be more than accidental. In fact we do not know whether Creusa in the play, if it is not the same as the *Ion* of Sophocles, is the mother of Ion. [The name of Creusa is still unfamiliar at the time of the production of Euripides' play, for he emphasizes it by repeating it six times in Hermes' opening speech.] This makes it seem that it had not yet become well known to the Athenian public through the performance of another play in which she was the chief figure; so we may well believe either that Sophocles was dealing with another Creusa (for the name simply means 'princess'), or that his play was later than that of Euripides.

We cannot then say whether the story originated with Sophocles or Euripides, or whether it was already current in some stream of popular sentiment and was then given

[1] Thuc. 2. 44.

[2] *fr.* 326

καλὸν μὲν οὖν οὐκ ἔστι τὰ ψευδῆ λέγειν.
ὅτῳ δ' ὄλεθρον δεινὸν ἀλήθει' ἄγει,
συγγνωστὸν εἰπεῖν ἐστι καὶ τὸ μὴ καλόν.

[3] *fr.* 327

οὔτε γὰρ γάμον, ὦ φίλαι,
οὔτ' ἂν ὄλβον ἔκμετρον
ἔνδον εὐξαίμαν ἔχειν.
φθονεραὶ γὰρ ὁδοί.

[4] *Ion* 490–1.

dramatic form; the passage mentioned below from the *Euthydemus* of Plato suggests that it was well recognized then. But it did not become firmly rooted; it had not achieved its political purpose of retaining the loyalty of the Ionians to Athens nor the further purpose in our play of winning the support of allies in the Peloponnese. The later allusions in Greek literature to the fatherhood of Apollo are very few. Plato[1] said that Apollo, not Zeus, was *πατρῷος* among the Ionians *διὰ τὴν τοῦ Ἴωνος γένεσιν*. Arrian[2] speaks of Apollo as the father of Ion. Aristotle is made by Harpocration[3] to be responsible for a somewhat non-committal statement on the subject; the scholiast on the *Birds*[4] of Aristophanes is more explicit. But Apollodorus, Pausanias, and Strabo in their references to Ion always speak of him as the son of Xuthus, and there is no hint in them of the Apollo legend.

The chief exploit attributed to Ion was the assistance that he brought to Athens in her war against the Eleusinians and their allies, the Thracians under Eumolpus.[5] With this succour was linked the festival of the Boedromia according to one of the explanations of the name.[6] This again would

[1] *Euthyd.* 302 d.

[2] Arr. *Anab.* 7. 29.

[3] Harp. *τὸν Ἀπόλλωνα κοινῶς πατρῷον τιμῶσιν Ἀθηναῖοι ἀπ' Ἴωνος. τούτου γὰρ οἰκήσαντος τὴν Ἀττικήν, ὡς Ἀριστοτέλης φησίν, τοὺς Ἀθηναίους Ἴωνας κληθῆναι καὶ Ἀπόλλωνα πατρῷον αὐτοῖς ὀνομασθῆναι.*

[4] Schol. ad Ar. *Av.* 1527 *πατρῷον τιμῶσιν Ἀπόλλωνα Ἀθηναῖοι ἐπεὶ Ἴωνα ὁ πολέμαρχος Ἀθηναίων ἐξ Ἀπόλλωνος καὶ Κρεούσης τῆς Ξούθου ⟨γυναικὸς⟩ ἐγένετο.*

[5] Strabo, 8. 7. 1. 383.

[6] Pherecydes (*F.H.G.* 1, p. 99, no. 119) says of the festival *τὴν δὲ ἀρχὴν ἔλαβεν ὅτι πολέμου συστάντος Ἀθηναίοις καὶ Ἐλευσινίοις συμμαχήσαντος Ἴωνος κατὰ συγγένειαν ἐνίκησαν οἱ Ἀθηναῖοι. κατὰ συγγένειαν* has been explained as a reference to the Ionic centre, the tetrapolis established by Xuthus. Harpocration gives the origin of the same festival in these words: *ἑορτή τις Ἀθήνησιν οὕτω καλουμένη ἣν φησι Φιλόχορος ἐν β' νενομίσθαι, ἐπειδὴ Ἴων ὁ Ξούθου ἐβοήθησε σπουδῇ πολεμουμένοις Ἀθηναίοις ὑπὸ Εὐμόλπου τοῦ Ποσειδῶνος, Ἐρεχθέως βασιλεύοντος.* In Plu. *Thes.* 27 its origin is attributed to the help given by Theseus against the Amazons.

link Ion with Apollo,[1] the god of the festival; but we do not know how old this derivation is. The chronology of this feat is incompatible with the story as given in our play, where Erechtheus, to whose help he is supposed to have come, is already dead. There seems to be a duplication in the legends of the part played by Xuthus and Ion. In this play Xuthus is made to help Athens against Euboea, the reason probably being to re-awaken proud memories of the events of 446 and also because in Euripides' time Eleusis could not be regarded as a foreign foe, and he would not wish to make Xuthus seem to be intervening in a civil war.[2] But this Euboean war of Xuthus is unrecorded elsewhere, and the military help that he gave would naturally be against the Eleusinians with their Thracian allies in what was the outstanding war of the reign of Erechtheus. Wilamowitz[3] brings Ion into the *Erechtheus* of Euripides as the adopted son of the king; he feels that nobody else can be addressed as *τέκνον*;[4] Erechtheus has no male offspring: Praxithea says that there is no *στάχυς ἄρσην* in the house. But we may question whether in that play Euripides may not have adopted another version of the story in which the fighting had been done by Xuthus. An older man can address a younger as *τέκνον* without any relationship between them.[5] Erechtheus has no daughters to give Xuthus; so he cannot make him his son-in-law, but he can make him his heir in reward for his military services. It is no greater departure from the ordinary tradition to insert Xuthus than to insert Ion in the list of the kings, and it would save Euripides from having to revolutionize his chronology when he wrote the *Ion*. Pausanias[6] mentions

[1] Cf. Call. *Hymn. Apoll.* 69 *Ὦπολλον, πολλοί σε Βοηδρόμιον καλέουσι.*

[2] See commentary on *Ion* 59.

[3] W.-M., Introd. to *Ion*, p. 6.

[4] *Erech. fr.* 362. 1.

[5] So in *Ion* 765, the Paedagogus thus addresses Creusa, and in S. *Ant.* 1023 Teiresias addresses Creon.

[6] Paus. 2. 14. 2.

another tradition according to which Ion expelled Celeus from Eleusis at the time when he was chosen to command the Athenians against Eleusis, but discredits this story, told by the Phliasians, for he says that peace was made before the war was fought out and that Eumolpus himself was allowed to remain in Eleusis. So the whole account of the war seems to have had very indeterminate lines in antiquity.

Ion is a shadowy figure, and apart from his main achievement little is told of him. Herodotus[1] says that the Athenians, who had been called Cranai and later Cecropidae, were called Ionians when Erechtheus came to the throne, *Ἴωνος . . . στρατάρχεω γενομένου Ἀθηναίοισι*. Pausanias[2] records the events of his life as follows: Xuthus had been driven from Attica by the younger sons of Erechtheus, because having been invited to decide on the succession to the throne he had pronounced in favour of Cecrops, the eldest. He settled in Aegialus, the country that was later called Achaia. Of his two sons Achaeus returned to his father's original home, Thessaly, and reigned there, Ion married Helice, daughter of Selinus, king of the Aegialians, and succeeded to his power; he founded a city in Aegialus which he called after his wife, and named the inhabitants Ionians.[3] Subsequently he commanded the Athenians in their war with Eleusis and died in Attica; his grave was in the deme of Potamoi.[4] The Ionians were driven out of Aegialus by the Achaeans and were allowed by Melanthus, king of Athens, to settle in Attica either out of gratitude for Ion's help in the war against Eleusis or because the Athenians were afraid of being attacked by them and received them in order to strengthen themselves.

Apart from his martial achievements Ion is famous only as an ancestor. He was said to be the father of the four

[1] Hdt. 8. 44; cf. 7. 94.
[2] Paus. 7. 1; cf. Strabo 8. 7. 1. 383.
[3] Cf. Hom. *Il.* 2. 575 *Αἰγιαλόν τ' ἀνὰ πάντα καὶ ἀμφ' Ἑλίκην εὐρεῖαν.*
[4] Near Sunium.

eponyms of the Ionic tribes, and so, through them, *κτίστωρ* of the land of Asia.[1] In the *Ion*[2] it is their sons who lead the migration. The name of the eldest is given in the play as Teleon[3] (so the MSS.), and there are three tribes, Hopletes, Argadeis, and Aegicoreis, whose eponyms are not named.[4]

THE PLAY

The *Ion* has been generally classified as a *romantic* play; some have called it a tragi-comedy. We see in it more than in any play that had preceded it how great was the influence of Euripides upon the New Comedy. It can be grouped with the *Iphigenia in Tauris* and *Helena*: all three are plays with exciting incident, and all have a happy ending. It is true that the shadow of death is menacing in the *Ion* and that twice we seem on the verge of catastrophe, but the dark clouds disappear, and the end is serene. All three also, like the *Electra*, which is generally recognized as belonging to the same period, contain recognition scenes, and herein Euripides sets the pattern for Menander.

It is interesting to compare the way in which the recognition comes about in these four plays. In the *Ion* the double recognition, first of son by mother and then of mother by son, depends upon tokens, the method which Aristotle especially disparages;[5] in the *Electra*, after there has been some criticism[6] of similar means of discovery in the *Choephoroe*, the old retainer calls attention to a scar on Orestes' forehead which has enabled him to recognize him,[7] the acquired sign, which comes under Aristotle's disapproval;[8] in the *Iphigenia* the double recognition is

[1] *Ion* 74. [2] Ib. 1581 ff. [3] See commentary on 1579.

[4] *Ion* 1579–81. Herodotus (5. 66) gives the names *τῶν Ἴωνος παίδων Γελέοντος καὶ Αἰγικόρεος καὶ Ἀργάδεω καὶ Ὁπλητος*. See Appendix at the end of this book.

[5] Arist. *Po.* 16 *ἡ ἀτεχνοτάτη καὶ ᾗ πλείστῃ χρῶνται δι' ἀπορίαν.*

[6] *El.* 524–44. [7] Ib. 573–4.

[8] Arist. *Po.* 16 *τὰ δὲ ἐπίκτητα καὶ τούτων τὰ μὲν ἐν τῷ σώματι, οἷον οὐλαί.*

worked by two different means, one of which, as arising out of the story, especially earns his commendation, the other his condemnation, as being of the kind which he links with tokens, viz. that which he says has been made by the poet, for Orestes says himself what the poet and not what the story commands: for he might just as well have brought tokens with him.[1] In the *Helena* alone does the recognition depend entirely upon the incidents of the story; the thing which makes it impossible to convince Menelaus that his wife is before him is that he had, as he imagines, left her immediately before coming on to the stage, and he has just said to the real Helen that though she is strangely like his wife, he is not convinced by her; then a messenger arrives with the intelligence that the phantom-wife had disappeared into thin air, having said that the daughter of Tyndareos was guiltless of any offence.[2] The recognition is thus complete. We can feel assured that if Aristotle had been asked to put these four *ἀναγνωρίσεις* in order of merit he would have put that in the *Helena* first, and that in the *Iphigenia* second; he might have wavered between the *Electra* and *Ion*, but would probably have preferred the scar on the body to the tokens produced from the cradle. And this improvement in the handling of the discovery coincides with the probable order of the composition of the plays.[3]

The plot is more intricate than that of any other extant play of Euripides, and the audience are kept in great uncertainty about what is going to happen. The whole story to them was probably unfamiliar, possibly new. This poet, who gave them so many surprises, was going to tell them about their national hero; it may not have been known to them that he was going to prove that Ion was not the son of Xuthus, as history had told them, but the son of Apollo

[1] Loc. cit. *ἐξῆν γὰρ ἂν ἔνια καὶ ἐνεγκεῖν.*
[2] *Hel.* 597 ff.
[3] See on 'Date of the Ion', pp. xxxiv–ix.

himself. And here we see the necessity of the prologue. Without the statement of Hermes that Creusa was the mother of Ion the dialogue between them would lose its effect; as a conversation between strangers it would not be of particular interest. Further, the oracle's announcement that Xuthus was the father of Ion would be utterly puzzling, unless Hermes had shown that this was a piece of diplomacy for a special purpose. But Hermes is not omniscient, nor Apollo omnipotent. If they had been, Creusa would not have discovered that Ion was declared by Apollo to be the son of Xuthus till he had arrived at Athens, and the murder-plot and the attempted retaliation would not have taken place. These were not in the divine programme, and the audience could not have foreseen that they would happen; so the surprise of the audience is secured by a misleading statement in the prologue.[1] The oracle assigning the fatherhood of Ion to Xuthus is very ingeniously introduced as a means of leading up to the most poignant parts of the story, the attempt of the mother to kill her son, and the attempt of the son to kill his mother. Twice in the play we have the situation that Aristotle so much loved,[2] where the deed of horror is on the verge of being wrought by one close relative upon another. There is little reason for astonishment at Athena's appearing in lieu of Apollo, though the audience might have expected him to appear.[3] It would have been impossible for Apollo to declare in Delphi that he had given a false oracle, and difficult to say that his oracle had been so ambiguous as to have been easily

[1] This is the only example in Greek Tragedy where something is definitely announced in a prologue as going to happen, which does not.

[2] Arist. *Po.* 14 *ὅταν δ' ἐν ταῖς φιλίαις ἐγγένηται τὰ πάθη, οἷον . . . ἡ μήτηρ υἱὸν ἢ υἱὸς μητέρα ἀποκτείνῃ ἢ μέλλῃ . . . , ταῦτα ζητητέον.*

[3] Apollo's two deputies seem to differ about his purpose. Athena says that after a period of silence Apollo intended to reveal the truth in Athens (1566–8), Hermes says nothing of this, and implies the opposite; the union of the god and Creusa was to be kept secret and the boy enjoy his privileges (72–3).

misunderstood, though Pythian ingenuity would have been equal to constructing an oracle which would have been capable of meaning that either Xuthus or Apollo was Ion's father. We can conceive that the interpreters who conveyed the Pythia's trance-utterances in poetical form gave such a response as this:

> ἐξελθόντι δόμων μαντείων ὅν τινα πρῶτον
> ὀφθαλμοῖσιν ἴδῃς, ὡς φαίνῃ μηκέτ' ἄτεκνος
> οὐκ ἄλλου φύσαντος ἐγώ σοι παῖδα δίδωμι.

The sanguine Xuthus, hoping that the response will be favourable, would naturally interpret such words in the sense that he and no other was the father of the first person that he was to see on leaving the temple. But if he subsequently, on hearing of Athena's pronouncement that Apollo was the father, were to challenge Delphi, the reply might then be made that the words meant: 'I give you my son begotten by none but me, that you may appear to be no longer childless,' and not 'I give you . . . as your son begotten by none but you, that you may be shown no longer childless'. Euripides probably imagined that there would have been some such ambiguous oracle, a trick to secure the god's immediate purpose, but by which he could declare that he had not departed from veracity. The response would have been prepared before the coming of Xuthus and Creusa in such terms as suited the interest of the Delphic authorities, and the interpreters would have duly delivered it. It mattered little what the Pythia herself said; her ejaculations could be given such meaning as they chose. But what are we to suppose was the Pythia's own part in the proceedings? Was she privy to the plot? I think not. At first sight[1] she seems to be going to warn Ion against matricide, but her last remarks[2] make one think that she has accepted Xuthus' version of the paternity, and believed her own original surmise that some Delphian woman was the

[1] *Ion* 1335. [2] Ib. 1365 ff.

mother.[1] It is in her eyes sacrilege that Ion meant to commit, and μὴ σύ γε means that the minister of Apollo in the holy place must not commit it. We do not know whether her utterances on the tripod were entirely in trance and whether she had no more knowledge of what she had said than a modern medium after a séance; but if she had been told the hexameter lines that the interpreters had pronounced to be the poetic embodiment of her message, she would have been made to believe that the interpretation given to them by Xuthus was the right one.

To Euripides the Delphic oracle was a piece of trickery, and as during the Peloponnesian War its influence had been thrown against his own city, the poet is never too friendly to it. But, though there is much irony directed at a prophetic god who gave at any rate a misleading oracle, and at an organization that had to alter its programme rapidly because the plans intended by the god had miscarried, the main object of this play does not seem to be propaganda against Delphi. The action of the priests had been shifty, but humane, in so far as they had prevented murder being committed in the sacred precincts. Where they had failed in humanity was in the treatment of Creusa until the final revelation should be made at some quite indefinite date—and not by them. Here is a boy, the child of a woman passionately eager to find again the babe that she had exposed, and the oracle makes that boy appear to be the son of some other woman, and she is to go away childless, and probably feel, as the Chorus says,[2] that she will never have a child to take in her arms or clasp to her breast. If Hermes is to be trusted, Apollo meant her never to know. But, leaving out the original sin of Apollo, which is independent of Delphi, the oracle had come off better than either in the *Electra*, where it urged a son to kill his mother, or in the *Iphigenia*, where it had originally demanded matricide and then sent Orestes to the uttermost parts of the earth to

[1] *Ion* 44. [2] Ib. 761–2.

run the risk of death and disaster, from which he was saved only by the interposition of another deity. Probably the difference is to be explained to some extent by the fact that the *Ion* was written during a period of nominal peace; the peace of Nicias, like the peace of Amiens, had given delusive hopes; once more θεωρίαι to Delphi like that of Xuthus and Creusa were possible, and there was no longer the same reason to feel violent antipathy against a religious organization which had shown itself a strong partisan for the cause of Athens' enemies.

Nor is the play intended to be directed against the poet's own city. There is frank discussion of her defects, of which Ion is made the spokesman—the suspicion and contempt felt for aliens, the dislike felt for those who reach prominence, the tendency of the wise to keep aloof from politics, bitter rivalries in political life.[1] But Euripides never wrote a more patriotic play; its object is to give reasons for the Athenian empire to hold together and to make the Dorian states of the Peloponnese feel that the distant past might justify them in alliance with Athens. The scene is Delphi, but in a sense it is Athens. We are carried in imagination to the Acropolis where the sacred olive grew[2] and where the nightingales' song could be heard,[3] to the lovely scene where are pictured the ghostly maidens dancing on the green sward to the pipings of Pan,[4] to the Long Cliffs and their grottoes, to the place[5] where men looked for the lightning appearing over Parnes, to the two august temples[6], one built and the other restored in Euripides' lifetime. It is 'no mean city'[7] of which he is a citizen, but 'glorious Athens'—he says it again and again[8]—the land whose people had sprung from the soil, and where a man could say what he thinks. If he is a propagandist at all, so far as Athens is concerned, it is to make familiar to his audience their own

[1] *Ion* 595–606. [2] Ib. 1479. [3] Ib. 1482.
[4] Ib. 492–502. [5] Ib. 285. [6] Ib. 497. [7] Ib. 8
[8] Ib. 30, 262, 590, 1038.

mythology, the story of Prometheus[1] bringing into the world Athena at her birth, of the Gorgon that she slew and the aegis that thenceforth she wore,[2] of her tendance of the queen's ancestor, Erichthonius.[3] The patriotism extends even to the slaves; we never hear what their race was, nor how they came to be in thraldom. But even a chorus of the most blue-blooded Eupatrids could not have a greater pride in the royal house of the Athenians or feel more passionate indignation at the idea of an alien intruder sitting on the throne that Erechtheus had occupied.[4]

The Chorus play an important part in the play. Horace[5] says that it is the business of the Chorus to keep a secret, but here the Chorus affect the action of the play by letting Creusa know what Xuthus had instructed them not to tell.[6] If in the *Hippolytus* the Chorus had been equally ready to depart from their conventional role, the vengeance prayed for by Theseus on his innocent son would never have been executed. Usually the Chorus is of the same sex as the personage who gives his or her name to the play; but here as in Soph. *Ant.* and in Eur. *Alc.*, *Hipp.*, and *Or.* it is of the other. But in all these dramatic necessity demands the difference, and, in this play, as in the *Hippolytus*, the plot would be impossible unless the Chorus consisted of sympathizers with the chief female character. One other maxim of Horace[7] is better illustrated in the *Ion* than in many of Euripides' plays:

> neu quid medios intercinat actus
> quod non proposito conducat et haereat apte.

Each stasimon follows naturally on the events of the preceding scene. In the third, where the last strophe and antistrophe seem to begin with something less cognate, they are made strictly relevant in the course of the stanza by being related respectively to Ion and Xuthus.

The *Ion* is perhaps less well known than it deserves to

[1] *Ion* 455. [2] Ib. 988–97. [3] Ib. 270. [4] Ib. 723, 1058–60.
[5] *A.P.* 200. [6] *Ion* 666–7. [7] *A.P.* 194–5.

be; it was not among the most famous of Euripides' tragedies in antiquity. But it has many outstanding merits besides the exciting plot of intrigue and the poignancy of the situations. There are passages of remarkable excellence, especially the two monodies and the messenger's speech. Ion's monody gives a fine description of the scenery of Delphi with the 'gleaming rocks' lit up by the sunrise, the foliage in the well-watered grounds of the temple, and the birds swooping down from their eyries in Parnassus; Creusa's passionate outburst must have moved even the heart of the god who had wronged her, with its combination of indignation and pathos, and the touching story of the maiden going out to pick flowers and being surprised by the brutal lechery of the god;[1] the messenger tells his tale so brilliantly that we forgive him for keeping the Chorus on tenterhooks when it is a matter of life and death to them to learn the truth, even when he stops to give a full account in twenty-five lines of the tent in which the banquet took place. The play needs to be seen for its full appreciation. But what a series of stage-pictures is presented in the exodus from the excited entrance of the panic-stricken queen, chased by Ion in hot pursuit, to the dignified close when Ion and Creusa depart under Athena's escort!

Of course a few criticisms can be made. Euripides can rise to great heights, but he can sink to what is rather flat writing. After Creusa's magnificent monody come some of the weakest lines in the play. The messenger's speech closes with two lines that one hopes are not the work of Euripides. Tragic irony naturally comes out of the situation where a mother eager to discover her long-lost son is led to attempt his death and the son whose most passionate hope is to find

[1] If Verrall is right in thinking that we are to suppose that Creusa's 'lover' was not Apollo but some human ruffian, the main indictment against the god falls to the ground. (Anyhow he is guiltless of the charge that she brings against him, that he had left the babe to perish.) But here Euripides is not out to show that such stories were untrue on rationalistic grounds, but that, if true, they would make the gods utterly immoral.

the mother that he has never known tries to induce her to leave sanctuary that she may be put to death; but the poet seems to gloat unduly over the irony and drags it in where we rather resent its intrusion.[1]

Again, though the plot is managed with skilful ingenuity, chance plays a considerable part in it, and it is not unnatural that Ion should invoke *Τύχη*.[2] There are also a few difficulties about the stage-technique. We never learn why the Chorus arrive before their royal mistress and why she comes on unattended, so far as we are told. Ion accounts for his first exit by saying that he had to go and fill the water-stoups,[3] but why had he neglected this duty till pilgrims had already arrived? Curiosity seems to have accounted for his entrance in the second epeisodion.[4] Much more noticeable is the expedient by which Xuthus is kept off the stage in the last part of the play. He goes to the uplands of Parnassus to sacrifice and anticipates (if our text is right) that he will be delayed after the ceremony,[5] but he does not say what is the obstacle to his return that he foresees which will prevent him from discharging his natural obligation as host. Another flaw is that the Chorus[6] know without having been informed beforehand that Ion's banquet is to be in the sacred tent. It is true that before their visit they seem to have 'got up' Delphi in advance and know not only about the *μεσόμφαλος ἑστία*,[7] but the night-revels on the uplands of Parnassus.[8] But their information about the sacred tent argues fuller knowledge of the customs of Delphi than they would be likely to have attained, and it looks as though Wilamowitz may be right and that Euripides had written the messenger's speech before this earlier scene. In the same way they know without having been told where the babe of Creusa's story was exposed.[9]

A play with a good and exciting plot is not necessarily

[1] e.g. *Ion* 331, 1276, 1307. [2] See note on 1514.
[3] Ib. 435. [4] Ib. 510. [5] Ib. 1130.
[6] Ib. 806. [7] Ib. 224, 462. [8] Ib. 716. [9] Ib. 502.

one in which the characters are particularly interesting; but at least two of those in this play are very well drawn. Ion himself is the fullest portrait of a boy that we get in Greek tragedy. Euripides' fondness for children is constantly remarked, but those that he describes elsewhere are younger. Fond though he is of them, he does not make them much other than small adults, just as, it has been remarked, the children carved on funeral stelae are grown-up people in miniature.[1] But this older boy, in his teens, of the age that Disraeli loved to depict, as in *Vivian Grey* and *Coningsby*, is very attractively drawn and shows many of the qualities of a boy: he is impulsive and a bit quick-tempered; he is resentful of effusive familiarity from one whom he regards as a stranger;[2] he has a naïve curiosity, an occasional love of showing-off.[3] One feature of his character that especially wins us to him is that he never reproaches his mother for the vile plot against his life, after he knows who she is; what is uppermost in his mind is the horror that he should have come near to killing her.[4] In one line[5] he seems to condescend to a trick. He disapproves of the misuse of sanctuary and would like to see it reformed, but he will not take on himself the responsibility for violating it. He tells Creusa to leave the altar, and threatens her with punishment for her attempt to cause his death; when she says that he will not be able to punish her in the holy place, he replies: 'what pleasure can it give you to die among the god's fillets?' (i.e. at the altar adorned with fillets). He hopes that she will therefore feel that he means to kill her anyhow, sacrilege or not, and that she had better avoid the impiety of defiling the god's altar; when he has induced her to leave it, he will have her seized and led off to execution. Thus by this stratagem he will secure her punishment and will have saved his conscience from the sin of sacrilege. This subtlety suggests the thought of an older person, but

[1] See Kathleen Freeman, *Greece and Rome*, 1936, p. 18.
[2] *Ion* 524. [3] Ib. 265 ff. [4] Ib. 1500. [5] Ib. 1310.

it is difficult otherwise to attach sense to the line, as his following words about sanctuary certainly imply that, however much he disapproved, he must acquiesce piously.

It is his upbringing in the temple, for which various editors have suggested as parallels Montezuma, Samuel, and Joas (in Racine's *Athalie*), that has developed the piety that is such a prominent trait in the young Ion. He has led a kind of cloistered life with his world bounded by the temple walls. His life is called by Hermes σεμνός,[1] and he is conscious of the high honour of being the god's minister.[2] To him what would otherwise be menial is καλός, κλεινός, εὔφημος;[3] his attitude suggests the lines of George Herbert:

> A servant by this clause
> Makes drudgery divine;
> Who sweeps a room, as for thy laws,
> Makes that and the action fine.

When he resents the gauche familiarity of Xuthus, it is because he is wearing the livery of the god.[4] The idea that his own Apollo has done wrong shocks him.[5] It is satisfactory to see that his piety saved his life.[6]

But sometimes Euripides forgets that Ion is a boy. His discourse on Athenian politics comes strangely from his lips, and his criticism of the right of sanctuary seems the result of more mature reflection. It is Euripides, not Ion, who speaks, and who puts into his mouth words inappropriate to a boy, who lived away from Athens, and, if he went there, would be the son of the Prince Consort. His knowledge of Athens becomes much less detailed in the stichomythia with Creusa.[7]

Creusa is one of those women that Euripides is especially fond of drawing, who become completely unbalanced when they feel that they have been grievously wronged; we can compare her with Medea and Hermione. She is so much outraged by learning what she takes to be a foul sin against

[1] *Ion* 56. [2] Ib. 131–3. [3] Ib. 128, 131, 134.
[4] Ib. 522. [5] Ib. 436 ff. [6] Ib. 1193. [7] Ib. 1295–1305.

herself that she is ready to proceed to any lengths. It is only fear that prevents her from agreeing to the old man's proposal that she should set fire to the temple at Delphi,[1] and she consents with joy[2] to the scheme for murdering the innocent boy to whom she had been drawn by the unconscious force of motherhood, and herself suggests[3] and provides the vile means of executing her purpose. Grégoire[4] declares that she is made to keep our sympathies by the fact that her motive is a patriotic desire to keep out an alien intruder. But before the attempted murder it is the Chorus, when she is off the stage, who dwell on this. What she emphasizes is the personal and not the public wrong, and it is only after the plot has failed that she tries to justify her crime on wider grounds;[5] in her monody she can think only of the old offence of Apollo and the new one of Xuthus. We can see her best qualities not from anything that she herself says or does in the play, but in the devotion that she inspires in her servants: her handmaidens are ready to risk death in upholding her cause, and their first thought when they learn of the happiness of Xuthus is the desire that Creusa had shared it;[6] her old retainer too is prepared to hazard everything for the royal mistress who had treated him with such regard,[7] but, though she can show consideration to him by guiding his tottering footsteps,[8] the reward for his loyal attachment is to be sent without any compunction on her part to run the risk of torture and death.

Ion recognizes in her a nobility of soul[9] as shown by her noble bearing, but the long necessity of concealment had made her dishonest; she may be forgiven for inventing the story of her imaginary friend, but it looks as though she was trying to add further pathos to her tale of woe by laying the scene of the child's birth in the grotto[10] where she had

[1] *Ion* 975. [2] Ib. 979. [3] Ib. 985 ff.
[4] Grégoire, Introd. to *Ion*, p. 171. [5] *Ion* 1291, etc.
[6] Ib. 567–8. [7] Ib. 733–4. [8] Ib. 741.
[9] Ib. 237–8. [10] Ib. 949.

met Apollo—if Hermes is to be believed,[1] and a god in Euripides *can* tell the truth! She is prepared to tell Ion the terms of the oracle given to Xuthus, though she had not heard them. There is something disingenuous also in her generalization about the unfair treatment of women,[2] when she is afraid of incurring blame for something which in fact she has done. We could respect her more if she had not spoken the last three lines of her speech.

Xuthus is 'a plain, matter-of-fact man'. It was swords, not words,[3] that had won him his position in Athens. He is brusque. His wife's appeal to Leto he cuts short with the words ἔσται τάδε,[4] and at once proceeds to a practical question. When this is answered by Ion, he replies curtly: 'Thanks: that 's all I wanted to know.'[5] He only once addresses the Chorus, and then it is to command silence with death as the alternative.[6] His unimaginative mind had made it impossible for him to accept the autochthonous origin attributed to his wife's family.[7] He had never become fully Athenian, but had obviously been treated as an 'outlander'. It is noteworthy that when he mentions Athens it is without any honorific epithet. But he is naturally pious; his first words are of homage to the god,[8] and he is careful to instruct Creusa to perform the proper ceremonies and pray that he may receive a favourable oracle.[9] He does not question the god's response. It is enough for him that it was Apollo who gave it.[10] He has not even inquired in what sense it was true.[11] When he has found his son, he feels bound to have the proper γενέθλια[12] celebrated, and takes victims to sacrifice to the γενέται θεοί on the heights of Parnassus,[13] to which ceremony he attaches such importance that he is ready to be late for the banquet he is giving. He must have been a kind husband. On his arrival he

[1] *Ion* 16. [2] Ib. 398. [3] Ib. 1298.
[4] Ib. 413. [5] Ib. 417. [6] Ib. 666–7. [7] Ib. 542.
[8] Ib. 401–2. [9] Ib. 422–4. [10] Ib. 532, 541.
[11] Ib. 541–3. [12] Ib. 653. [13] Ib. 1130–2.

shows his concern lest Creusa should have been anxious.[1] He would have been a devoted father. He emphasizes his delight in the newly discovered relationship: Ion is to him in three consecutive lines[2] *τὰ φίλτατα, τἀμὰ φίλα, τὰ φίλτατα.* He cannot keep the word *τέκνον* off his lips,[3] and in the same way parts of *πατήρ* end three lines close together.[4]

We are bound to feel sorry at what is in store for him. On his return from Parnassus he would find his wife and 'son' gone without him. The advantage of having divine escort had made them hurry away without leaving any message or apparently giving him a thought. Nor can we believe that it would be long before he knew the unpleasant truth about Ion, for the slaves who had disclosed his secret to Creusa when threatened with death would not be likely to be more reticent when they found him treating his stepson as though he were really his own son.

The old retainer is very much like the old man in the *Electra,* eager to further the villainous scheme of his mistress: he suggests the occasion when the murder could best be perpetrated.[5] He is utterly unscrupulous and without pity; he invents lies on the spur of the moment without any evidence for them;[6] he proposes that Creusa should burn Apollo's temple or kill her husband.[7] He is a minister of evil like the *τροφός* of Phaedra. It looks as though Euripides had known instances of those who should have been sound guides of their charges and abused their position to corrupt their minds. His passionate loyalty to the queen is his best quality, and it makes him ready to face the prospect of death[8] if he can serve her; but apparently he had not contemplated the prospect of torture, which makes him give evidence against her.[9] He pronounces admirable sentiments about slavery, declaring that it is only the name of

[1] *Ion* 402–3.
[2] Ib. 521, 523, 525.
[3] Ib. 538, 544, 554, 556.
[4] Ib. 577, 578, 584.
[5] Ib. 982.
[6] Ib. 815 ff.
[7] Ib. 974–6.
[8] Ib. 850–3.
[9] Ib. 1215.

slave that brings shame,[1] and the contrast of these words with his acts is wholly repulsive.

The Pythia is the typical mother-superior, thinking first of the honour of the religious house to which she belongs, wanting to clear it of reproach[2] and save it from sacrilege.[3] But there is another side to her character: she had had pity for the foundling,[4] and had reared him in such a way that he had come to regard her as his mother,[5] and she loved to be so called.[6] She does not seem to have been so much shocked at Creusa's attempted deed of murder as we might expect, but merely reminds Ion of the proverbial hostility of stepmothers.[7]

The two divinities cut rather poor figures. Hermes makes a wrong prognostication; Athena shows more sisterly partiality than acumen in her vindication of Apollo's conduct, and her excuse for coming instead of him is almost comic.[8]

In the distribution of the parts Ion is probably the protagonist. It is often supposed that Creusa was, because of the exacting character of her part. But Ion has in fact the greater number of lines, and his is the title role. Both he and Creusa have large lyric parts. The protagonist probably also acted the part of the Therapon; it would give him rather longer to change his costume if he played Ion than if he doubled the part with Creusa.

Whoever acted the part of Creusa would have played Hermes, as Ion enters immediately upon his exit, and the tritagonist has several parts to play.

The tritagonist must have played Xuthus, the Pythia and Athena, for Ion and Creusa are on the stage with all of them. The Paedagogus might have been played by whoever took Ion's part; but as the character so closely

[1] *Ion* 854–6.
[2] Ib. 45.
[3] Ib. 1335.
[4] Ib. 48.
[5] Ib. 321.
[6] Ib. 1325.
[7] Ib. 1329.
[8] Ib. 1558.

resembles the old man in the *Electra*, which *must* be a tritagonist part, the tritagonist probably played the part here. The same actor would not very naturally be the best person to play the boy and the very old man.

THE RATIONALIZING OF THE PLOT

In 1889 there appeared a translation of the *Ion* by H. B. L., accompanied by notes and very elaborate and fanciful stage-directions. The notes are sometimes interesting and suggestive, though the scholarship is often haphazard. In the preface to this book the writer says: 'Whatever may be dismissed as supernatural is comprised in the Prologue, wherein the popular fable is appropriately introduced; all in the drama is not unnatural and likely to have happened.' He thinks that Creusa was ravished by some youth, whom she fancied to be Apollo because his yellow hair glittered in the sunshine. The sickness of the princess was noticed by the servants, and the gossip of the servants' hall reached the ears of the Athenian priests, who, anxious to safeguard the honour of the royal family, transferred the child to Delphi from the cave where he had been left. Creusa's marriage with Xuthus has proved fruitless; so the priests, fearful that an Achaean prince, becoming the heir, should introduce some other divine patron of Pallas' city, arrange that Delphi shall contrive means by which the illegitimate son of Creusa may succeed to the Attic throne. The encounter between Xuthus and Ion is timed, and anything that seems miraculous in the latter part of the play is capable of a normal explanation: the doves are trained birds, the voice of Athena is made to come from a brazen head, and 'pyrotechny was understood in China ages before a temple to Apollo was erected'.

In the following year a performance of the *Ion* was given in Cambridge, for which a translation and commentary were prepared by Dr. A. W. Verrall. Like H. B. L., he gives a

rationalistic explanation of the play in his preface, which is most entertaining, however little we may agree with it. He goes on the principle, which he enunciates in a later work (*Euripides the Rationalist*),[1] that 'it is not too much to say that on the Euripidean stage whatever is said by a divinity is to be regarded in general as *ipso facto* discredited'. His explanation therefore of the story is that Ion is really the son of Xuthus, born as the result of a chance meeting between him and a Maenad (who, he is inclined to believe, subsequently became the Pythia), and, like H. B. L., he thinks that the encounter with Ion at the temple doors was 'arranged' by the Delphian authorities. Before marriage with Xuthus Creusa had had an illegitimate child, the father of which was some 'ruffian', but her babe had been exposed and had died. When she is likely to be put to death for her attempted murder of the boy, who, she has been told, is Xuthus' bastard, in order to prevent sacrilege in the precincts, the authorities of the temple hastily get together pretended clues, which are produced by the Pythia. Then the mother who has lost the fruit of her shame in Athens leaps only too readily at the idea that this is indeed the child for whose continued existence she had hardly dared to hope.

But this view of the play underlines the rationalism of Euripides at the expense of his patriotism and his ability as a playwright. He is not here treating some well-established story, which had long been accepted as an article of popular belief, one which he might wish to discredit. He has produced a little-known story with no deep roots in antiquity—some even say that he has invented it—in order to gratify the pride of the Athenians and to make closer the bonds that linked the Ionian cities with Athens. But it would be futile to bring forward such a myth merely to discredit it. It is not necessary to believe in Apollo, if he is to adduce such an origin. But Euripides would be quite

[1] p. 138.

as likely to assign such a paternity to a national hero as to make him a member of a royal house descended from a king who was partly a serpent. He is not writing to demolish a popular creed, any more than he is writing to establish it. He is quite capable of introducing gratuitous miracles in the body of his plays (e.g. *Helena* and *Orestes*) as part of the apparatus of drama. A good ghost-play can be written by a dramatist who has no belief at all in the supernatural. We do not suppose that Wagner was a believer in the religion of Walhalla when he composed the *Ring*, and was converted to Christianity before writing *Parsifal*.

But though Euripides is not out to show that the story is untrue, his strong sense of right and wrong and his warm human sympathies will not allow him to condone the crime of Apollo. It was less dangerous in Athens to say that the gods did wrong than that they did not exist. So Euripides makes Ion denounce the amours of the gods and the abuse of the right of sanctuary. He does not try to hide the fact that Delphi has lied to Xuthus, however well-intentioned the lies may have been. He is less bitter against Delphi here than in the *Electra*, for here the oracle has intrigued that a member of the royal house may secure his rights, and by the intervention of the Pythia is willing to show that an answer just given to a pilgrim was false rather than that a woman maddened into crime by her sense of injury should pay the penalty by her death, whereas in the *Electra* the oracle has advocated two murders which are performed with the most horrible treachery. 'Euripides the human' has a heart, as Virgil has. Virgil's great object is to show what obstacles Aeneas had to overcome in order to carry out the destiny designed for him by the will of heaven, and yet he feels for Dido and makes us feel for her, though she was the greatest obstacle of all that his hero encountered. Euripides wants to emphasize the divine descent of the rulers of Athens, though to him such a divine descent meant

something very different from what it would to the bulk of his audience. But he does not try to cover up the ugly side of the story.

Yet Verrall's views are even less credible if we consider the dramatic handling of the story. If Xuthus is the father of Ion and Creusa is no relation of his, the psychology of the play suffers badly, for she and the boy are singularly drawn to one another when they meet, and the tragedy of the plot largely depends on the fact that mother tries to kill son and son to kill mother; all the tragic irony with which the play is full has to disappear if she is not his mother. On the other hand, Xuthus replies brusquely to the first remark addressed to him by Ion, and Ion's attitude to his supposed father is distinctly chilly; he is repelled by his first advances and only very reluctantly consents to believe that he is his father, and even then his really ardent desire is to know who his mother is. That the Pythia is Ion's mother is extremely improbable. The type of woman who would have been a Maenad on the occasion of Xuthus' visit would have been little likely to secure such promotion and to achieve such a position with such rapidity, for she must have become priestess within ten months of the festival which had made her a mother. Even though the regulation that the Pythia must be advanced in years was of a later date than the time of Euripides, we can hardly imagine that a woman of such a type would have been selected for the sacred office. Besides, obviously she does not know who the mother is, or her advice to Ion how to conduct his search is very inappropriate. She thinks that the idea which Xuthus had in his mind and which she herself had first held[1] may still be the right one. So she advises: 'Try Delphi first, and then scour the Greek world.'

The way in which Verrall tries to show that the contents of the cradle are not genuine, but that the clues have been

[1] *Ion* 44.

rapidly improvised on that day in Delphi as a means of preventing sacrilege, is dealt with in my commentary on lines 1424–36.

THE DATE OF THE PLAY

We have no certain evidence for the date of the *Ion*. Parody does not help, for though Ar. *Lys.* 911 (produced 411) probably contains an allusion to Creusa's connexion with Apollo, we get from it only a *terminus ad quem*, and the play may have been written a considerable time before. The *Telephus* was produced in 438; but thirteen years later it was parodied in the *Acharnians*, and the joke is not yet dead another twenty years later, when the *Frogs* was produced.

If we turn to metrical considerations, we find that the comparative frequency of trisyllabic feet is of great assistance in dating the plays of Euripides. But we cannot draw up a list in precise order based on this as an exact scale, unless we are to make the *Hippolytus* with 5 trisyllabic feet in 100 iambic lines earlier than the *Alcestis* with 7, or the *Bacchae* with 39 earlier than the *Orestes* with 45.[1] We can only say that in Euripides, though not in Sophocles, there is a gradual tendency to increase the number. So the *Ion* with 27 would have been composed in about the same period as the *Troades* with 24 and the *IT.* with 25, though we need not insist on that order.[2] Again, there are two rhythms which are rare in the earlier plays and found more frequently later, viz ∪ ∪ – ∪ in one word or two closely joined (e.g. ἐπὶ τοῖσδε) at the beginning of a line and ∪ ∪ ∪ – in similar circumstances at the end. Neither of these is found in the *Medea*, *Heraclidae* or *Andromache*;[3] of the first there is

[1] I take the figures from Haigh, *Tragic Drama of the Greeks*, p. 283.

[2] Zielinski, *Tragodumenon* Lib. II, divides Euripides' plays into four periods based on the frequency of resolution in the iambics. He calls the four styles *severior*, *semiseverus*, *liber*, *liberrimus*. To the third group he assigns *Tro.*, *HF.*, *El.*, *Hel.*, *IT.*, *Ion*, *Ph.*, in which the resolutions range from 15 to 30 per cent.

[3] If we accept ἀμμένει (Nauck) in 444.

only one example in the *Alcestis*, *Hippolytus*, or *Supplices*; of the second there is none in the *Alcestis*,[1] *Hecuba*, *Supplices*, or *Hippolytus*, and only one in the *Electra*. At the other end of the scale we have the *Orestes* with 16 examples of the former, and the *Helena* with 8 of the latter. The examples in the *Ion* are 9 of the former (a figure which it shares with the *HF.*) and 4 of the latter, one being in trochaic tetrameters. I omit the *Cyclops* as being a satyr-play and therefore with freer rhythm.

This metrical evidence, then, shows us that the *Ion* is not an early play, and the same thing is taught us by the use of trochaic tetrameters, which are not found in any of the plays before the *HF.* nor in the *Electra*, but appear in nine plays[2] to none of which is assigned an early date. But here again we cannot draw up an exact scale on a basis of comparative frequency, for the two last plays, *Bacchae* and *IA.*, were produced simultaneously, but the latter has four times as many tetrameters as the former.

It is worth while to look at the position of the third actor. He does not appear in the *Medea* or *Alcestis*. In the other early plays he intervenes little in the dialogue, and, when he does, it is usually with one speech of several lines. In the *Supplices* where Adrastus tries to speak he is promptly suppressed by Theseus, who tells him it is not for him to talk. In our play, when three people are present, Ion makes one remark of three lines (414–16), and is not encouraged by Xuthus to continue the conversation, and at the end of the play he speaks one or two half-lines. In this respect the *Ion* resembles the *HF.*, where Amphitryon is on the stage in one scene with Heracles and Megara and intervenes only with one half-line in their dialogue, though afterwards he holds a dialogue with Heracles, and later in the scene between Heracles and Theseus speaks only two lines till Theseus has finished. The third actor is more fully absorbed

[1] If we accept ἀμβαλοῦ (Nauck) in 526.
[2] *HF.*, *Ion*, *Tro.*, *IT.*, *Hel.*, *Ph.*, *Or.*, *Ba.*, *IA.*

into the dialogue in the *Troades* (Talthybius, Cassandra, Hecuba; Menelaus, Hecuba, Helen), *Electra* (Peasant, Electra, Orestes; Old Man, Electra, Orestes; Dioscuri, Electra, Orestes), and *Iphigenia in Tauris* (Iphigenia, Orestes, Pylades).

Another point to notice about the actors is that two of them have good singing voices and have long lyrical parts. In this respect we can group the *Ion* with the *Hecuba*, where Hecuba and the actor who doubled the parts of Polyxena and Polymestor have a good deal to sing; with the *Troades*, where Hecuba sings at intervals through the play and Cassandra has one important song; and with the *Electra*, where Orestes as well as Electra sings. In the plays that were presumably earlier than these there are either no lyrical parts for actors (*Medea* and *Heraclidae*) or comparatively small ones; in the plays that are presumably later we have either a lyrical part of some length assigned to one actor only or a big lyrical part assigned to one and a small one to another, except in the *Bacchae*, where neither Dionysus nor Agave has a long lyrical part. Another link with the *Hecuba* is that, as in the *Ion*, a lyric monody by an actor precedes the parodus. Kranz[1] says that in only the *Electra*, *Phoenissae*, and *Ion* does this happen, but Hecuba's monody, though mainly anapaestic, has hexameters, Doric forms, and one line with a proceleusmatic, and may fairly be called lyrical.

If we put this evidence together, we may say that the *Ion* belongs to a group which contains the *Hec.*, *HF.*, *Tro.*, and *El.*, and the more experimental use of the third actor suggests that it is before the last two. Some scholars have tried to give it a later date because of special features. Thus, since it is so long a play, it has been thought to be of the period of *Hel.*, *Or.*, *Ph.* But we have not got the other plays performed with it on the same occasion; and the analogy of the *Oresteia*, where the *Agamemnon* is half as long

[1] *de Forma Stasimi*, pp. 42–3.

again as either of its companion plays, should warn us against assuming that plays of the same date must be of the same length. Again, Kranz lays stress on the fact that two stasima in the *Ion* have the form of one strophe and antistrophe followed by an epode, a feature which is not found again before the *Phoenissae*, and he therefore argues that they are of the same date. But this is rash arguing; single stasima of this type are found in earlier plays, e.g. *Heraclidae*, *Andromache*, *Hecuba*, *Supplices*, and it seems to be mere chance that in particular plays there are two. Euripides did not always repeat himself. In the *Ion* there is no distichomythia longer than 8 lines; in the *Troades* there is no stichomythia longer than 13; in the *Electra* there are no trochaic tetrameters. But the absence of these features does not trouble those who assign dates to these plays. The existence in this play of Euripides' two longest stichomythiae does not show that it was one of his latest plays, but only that it was not one of his earliest. He has not got a constantly increasing scale. The four plays in which there are stichomythiae of more than 70 lines are *Ion*, *IT.*, *Hel.*, *El.* There are shorter ones in *Or.* and *Ph.*, and shorter still in *Ba.* and *IA.*, which are exceeded in length by one in *Supp.* The *Medea* has a longer stichomythia than the *Heraclidae*. The *Troades* (415) has the shortest of all. Again, many resemblances have been noted with the *Helena*, but, when the passages are compared, the most striking feature of many of them is the great variety of language with which the same ideas are clothed, and in the two most closely parallel passages (*Ion* 889, *Hel.* 243), the words are more essential to their context in the *Ion* and seem more like a purple patch in the *Helena*.

If we, then, are safe in regarding the *Ion* as coming somewhere midway among Euripides' extant plays, can we find allusions to contemporary events that will help us more closely to determine the date? The political object of the play seems to have been to make the Ionians proud of

their connexion with Athens, and to suggest to Dorian states that owing to their origin there was no gross incompatibility in their forming connexions with the Athenians. It does not sound as though Euripides were trying to win back the Ionians to their allegiance, but rather to make them proud of their present position; and therefore a date earlier than the Ionian revolt of 412 seems indicated. With regard to the second object, the most natural period would be the years that followed the peace of Nicias, when attempts were made to form alliances with states in the Peloponnese. In 1592 Rhium is specially mentioned, and an allusion to Phormio's sea victory of 429 has been discerned, though that must have preceded it by many years, but Grégoire seems to be certainly right (I had felt this before reading his work) that there is a more explicit reference to the events of 419, when Alcibiades was trying to form ties with Achaea and made a demonstration at Rhium.[1] To have named Achaea as the country round Rhium must have had some special point. It is natural at any time to speak of Picardy as the country round Amiens, but to describe it as the country round Villers-Bretonneux would suggest that the details of the Great War were very fresh in people's minds.

In home politics it is, as we see from Ion's speech, 585 ff. a time of windy demagogues with (probably) a likelihood of ostracism being employed against some one who pushed too far.[2] This would well suit the period immediately preceding the ostracism of Hyperbolus in 417. The metics are in an uncomfortable position and foreigners are eyed askance, but no particular events in Athens about this date are known to us which Euripides might have had especially in view; though in 424 there is evidence that there had been trouble about them and some scrutiny into their privileges. The passage in the third stasimon (1074–89) describing the procession to Eleusis is more appropriate if

[1] Thuc. 5. 52. [2] *Ion* 603.

the procession is still held, i.e. before the occupation of Deceleia by the Spartans in 413. It would hardly have helped Euripides to win the prize if he had brought the tears to the eyes of his audience when reminded of the pride they had had to forego.

The *Ion* is the last of the patriotic plays of Euripides, the successor of the *Heraclidae*, *Supplices*, and *Hercules Furens*. He is the friendly critic still, though he has a good deal to criticize. But the massacre of Melos in 416 produced his picture in the *Troades* the following year of a sovereign city abusing its victory, and after that play with its one compliment to his city (218–19), he never again goes out of his way, as in the *Medea*, to praise Athens. He makes little use of his opportunities in *El.* 1254–72 or *IT.* 941–69 or *Ph.* 852–5, where there are allusions to Athens or Athenian history.

Grégoire thinks that the play must have preceded the disappointment of Athenian hopes by the battle of Mantinea. This may be right, but a date a few months later would better fit in with the proposed resort to ostracism. [The date of the play, then, is probably 418 or 417, a date which would be consistent with the comparative frequency of trisyllabic feet and the embryonic use of the third actor in dialogue.]

THE MSS. OF THE *ION*

We have two MSS. for the *Ion*, (1) the Laurentianus xxxii. 2, in the Laurentian Library at Florence (L), and (2) the Palatinus 287, in the Vatican Library (P). L is on paper; it contains all the extant plays of Euripides (except the *Troades* and the end of the *Bacchae*) together with six plays of Sophocles, three of Aeschylus, and Hesiod's *Works and Days*. It is assigned to the first half of the fourteenth century. The text has been corrected by a first hand, probably that of the writer, who revised his work after transcription by comparison with the archetype, and by

another hand not much later. Then probably in the early part of the fifteenth century some scholar (*l*) whom Murray describes as 'doctus quidem sed doctrinam audacia superans' added many conjectures of his own. Wilamowitz gives evidence for his belief that the owner of the MS. was Symeon, who became Bishop of Gerace in 1348, and that he brought it to Avignon, where it was seen and acquired by Petrarch. From him it passed to Nicolaus Niccoli and so to the monastery of S. Marco, the books of which came to the Medici family.

P is also of the fourteenth century. It is discovered to be part of the same MS. as Laurentianus 172. Both these are on parchment. It is less careful than L and contains a larger number of metrical mistakes. Only very rarely, as in *Ion* 37, has it a superior reading to L. It was once owned by Musurus.

Wilamowitz has established that both these MSS. are copies of an archetype, which traces its descent from the work of Aristophanes of Byzantium. The plays special to these two MSS. are *Helena*, *Electra*, *Hercules Furens*, *Heraclidae*, *Supplices* (*Hiketides*), *Ion*, the two *Iphigenias*, and *Cyclops*. It will be seen that they owe their position to their initial letter, and they are numbered, though not arranged, in alphabetical order. But not all the plays beginning with *E* and *I* are included, for they do not contain *Epeus*, *Erechtheus*, *Eurystheus*, *Ino*, and *Ixion*. The plays beginning with *Θ* came originally in another volume, as is indicated by their presence in an inscription (*C.I.A.* ii. 992) where they come in a list between those beginning with *Σ* and *Δ* (see Page, *Actors' Interpolations in Greek Tragedy*, p. 4). The *Cyclops*, according to Page, had probably been included in the same volume, because both it and the *Heraclidae* were short plays.

The Codex Riccardianus 32 is a copy of L, which according to Grégoire contains some 'belles corrections'; he attributes it to the corrector designated as *l*. In this play it gives

δόμους in 851, and agrees with scholars of the Renaissance in reading μηχαναῖς (833), ἂν λαβεῖν (834), φοίνικα (920), and κακῶν (927). It stops at line 968.

A few readings in our text come from external sources: see App. Crit. on lines 162, 173, 195 (cf. 1294), 440, 441, 444, 447, 453, 732.

ARGUMENT AND DRAMATIS PERSONAE

The ὑπόθεσις, which, like the list of Dramatis Personae, is given by L and P, does little more than tell that part of the story which is narrated by Hermes in the prologue. The information which it gives is taken from lines 10–18, 36–42, 49, 57–62, 65. Instead of being described as holding the offices assigned by Euripides to him in lines 54–5, Ion is called νεωκόρος in accordance with his tasks described in his monody. The last remark alone is derived from the general drift of the play. The scene of the action is named as in the arguments of *Alc.*, *Med.*, *Hipp.*, *Andr.*, *Supp.*, *IT.*, *Or.*, and also of *Rhes.*

Dramatis Personae. The characters are given in the order of their appearance. This is usual, but cf. lists of characters in *Med.*, *Ph.*, *Or.*, *Bacch.* For χορὸς ἐκ cf. *Ph.* χορὸς ἐκ Φοινισσῶν. The old man is called πρεσβύτης as in *IA.*; in *Med.* the title is παιδαγωγός, in *El.* πρέσβυς.

Scholia. There are in fact thirteen notes, mostly in the margin of L: 87 ἡμέραν· τὴν πραεῖαν. 171 τίς ὅδ' ὀρνίθων· οὐ καλῶς ἔχουσι ταῦτα. 172 εὐναίας· λέγει δὲ τοὺς φωλεοὺς οἷ ὡς ἐπὶ ἐκκαρφέων γίνονται. 300 σηκοὺς δ' ἐνστρέφει· ἐνστρέφεται τῷ τοῦ Τροφωνίου σηκῷ. 337 ἡ θεός· ἡ αἰδώς. 494 Μακραῖς· ὄνομα τόπου. 523 ῥυσίαζω· πολεμῶ. 545 τοῦ νέου· τῆς νεότητος. 550 φανάς· τόπος, αἱ φαναί, οὗ μέμνηται καὶ ὁ κωμικός. 1023 ἆρ'· τὸ ἄρα πρὸς τὴν χρείαν τοῦ μέτρου καὶ δίχα τοῦ ἐρωτᾶν καὶ περισπᾶται καὶ ὀξύνεται. 1026 αὐτοῦ νύν· νὺν ἐνταῦθα ἀντὶ τοῦ παραπληρωματικοῦ συνδέσμου. διὰ τοῦτο γὰρ καὶ βραχὺ αὐτὸ παραλήγεται καὶ ὀφείλει ὀξύνεσθαι. 1137 εὐγώνιον· σκηνὴν δηλαδή. 1421 ἠτρίων πέπλων· εὐήτριον ἱμάτιον.

NOTE

The following abbreviations have been used for the editions of the play most often referred to:

B. Bayfield. Macmillan, 1889.
G. Grégoire (Budé edition). Paris, 1923.
J. Jerram. Clarendon Press, 1896.
M. Murray. Oxford Classical Texts (O.C.T.), 1913.
V. Verrall. Cambridge University Press, 1890.
W.-M. Wilamowitz-Moellendorff. Berlin, 1926.

Notes taken from the MS. notes of Mr. Genner are in square brackets and have the initials E. E. G.

The numbering of the fragments of the Tragedians is Nauck's, 1889.

The abbreviations are usually those employed in the new edition of Liddell and Scott's Lexicon.

ΙΩΝ

ΥΠΟΘΕΣΙΣ

Κρέουσαν τὴν Ἐρεχθέως Ἀπόλλων φθείρας ἔγκυον ἐποίησεν ἐν Ἀθήναις· ἡ δὲ τὸ γεννηθὲν ὑπὸ τὴν ἀκρόπολιν ἐξέθηκε, τὸν αὐτὸν τόπον καὶ τοῦ ἀδικήματος καὶ τῆς λοχείας μάρτυρα λαβοῦσα. τὸ μὲν οὖν βρέφος Ἑρμῆς ἀνελόμενος εἰς Δελφοὺς ἤνεγκεν· εὑροῦσα δ' ἡ προφῆτις ἀνέθρεψε. τὴν Κρέουσαν δὲ Ξοῦθος ἔγημε· συμμαχήσας γὰρ Ἀθηναίοις τὴν βασιλείαν καὶ τὸν τῆς προειρημένης γάμον ἔλαβε δῶρον. τούτῳ μὲν οὖν ἄλλος παῖς οὐκ ἐγένετο· τὸν δ' ἐκτραφέντα ὑπὸ τῆς προφήτιδος οἱ Δελφοὶ νεωκόρον ἐποίησαν. ὃ δὲ ἀγνοῶν ἐδούλευσε τῷ πατρί . . .

ἡ σκηνὴ τοῦ δράματος ὑπόκειται ἐν Δελφοῖς.

Argumentum et personarum indicem habent P et L (vel L^2 : vide infra) 9 verba ἡ σκηνὴ . . . Δελφοῖς post personarum indicem habent L P

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΕΡΜΗΣ
ΙΩΝ
ΧΟΡΟΣ ΕΚ ΘΕΡΑΠΑΙΝΙΔΩΝ ΚΡΕΟΥΣΗΣ
ΚΡΕΟΥΣΑ
ΞΟΥΘΟΣ
ΠΡΕΣΒΥΤΗΣ
ΘΕΡΑΠΩΝ ΚΡΕΟΥΣΗΣ
ΠΥΘΙΑ ΗΤΟΙ ΠΡΟΦΗΤΙΣ
ΑΘΗΝΑ

Quo anno acta fuerit Ion fabula incertum. Post Herculem eam ponere iubent numeri. Codices LP; quorum prior in hac fabula, duobus Iphigeniis, Rheso, ea manu mihi scriptus videtur quam alias L^2 vocamus. Res lubrica; opinio incerta; sed eaedem videntur formae litterarum, idem atramentum: correctiones suprascriptae non ab alio postmodum additae, ut in ceteris fabulis, sed ab ipso scriba simul cum textu scriptae. Fortasse is qui codicem L proprium possidebat has fabulas ipse ex alio codice addidit, ceteras ex eodem fonte variis lectionibus suprascriptis ditavit. Scholia nulla.

ΙΩΝ

ΕΡΜΗΣ

Ἄτλας, ὁ χαλκέοισι †νώτοις οὐρανὸν
θεῶν παλαιὸν οἶκον ἐκτρίβων, θεῶν
μιᾶς† ἔφυσε Μαῖαν, ἣ 'μ' ἐγείνατο
Ἑρμῆν μεγίστῳ Ζηνί, δαιμόνων λάτριν.
ἥκω δὲ Δελφῶν τήνδε γῆν, ἵν' ὀμφαλὸν
μέσον καθίζων Φοῖβος ὑμνῳδεῖ βροτοῖς
τά τ' ὄντα καὶ μέλλοντα θεσπίζων ἀεί.
ἔστιν γὰρ οὐκ ἄσημος Ἑλλήνων πόλις,
τῆς χρυσολόγχου Παλλάδος κεκλημένη,
οὗ παῖδ' Ἐρεχθέως Φοῖβος ἔξευξεν γάμοις
βίᾳ Κρέουσαν, ἔνθα πρρσβόρρους πέτρας
Παλλάδος ὑπ' ὄχθῳ τῆς Ἀθηναίων χθονὸς
Μακρὰς καλοῦσι γῆς ἄνακτες Ἀτθίδος.
ἀγνὼς δὲ πατρί—τῷ θεῷ γὰρ ἦν φίλον—
γαστρὸς διήνεγκ' ὄγκον. ὡς δ' ἦλθεν χρόνος,
τεκοῦσ' ἐν οἴκοις παῖδ' ἀπήνεγκεν βρέφος
ἐς ταὐτὸν ἄντρον οὗπερ ἠνώσθη θεῷ
Κρέουσα, κἀκτίθησιν ὡς θανούμενου

1, 2 nondum sanati: χαλκέοισιν ἐκτρίβων θεῶν νώτοις παλαιὸν οἶκον Wecklein: tum ἐκ Τιτανίδων Gomperz: posses etiam ὁ νώτοις χαλκέοισιν (Elmsley) οὐρανοῦ ὀχῶν (Dindorf) παλαιὸν οἶκον, Ἑσπερίδων θεῶν: fortasse lacuna est post ἐκτρίβων 2 παλαι** P: corr. *p* 4 λάτρις P: corr. *p* 5 sic L P: Δελφοὺς τούσδε, γῆς ἵν' Wecklein 7 καὶ καὶ L 9 χρυσολόχου L P: corr. *p* 10 οὗ] οἳ suprascr. L aut *l* παῖδ' ἐξ ἐρεχθέως P 11 προσβόρους (sic) πέτρας suprascr. L: προσβόροις πέτραις in textu L P 14 ἀγνῶς L P: corr. vel corrigere voluit *p* 15 δ' ἤνεγκ' P ὄγκον Brodaeus: οἶκον L P 17 οὗ παρηνυνάσθη Reiske 18 suspectus ob v. 965: sed cf. 1494-1500

κοίλης ἐν ἀντίπηγος εὐτρόχῳ κύκλῳ,
προγόνων νόμον σῴζουσα τοῦ τε γηγενοῦς
Ἐριχθονίου. [κείνῳ γὰρ ἡ Διὸς κόρη
φρουρὼ παραζεύξασα φύλακε σώματος
δισσὼ δράκοντε, παρθένοις Ἀγλαυρίσι
δίδωσι σῴζειν· ὅθεν Ἐρεχθείδαις ἐκεῖ
νόμος τις ἔστιν ὄφεσιν ἐν χρυσηλάτοις
τρέφειν τέκνα. ἀλλ' ἦν εἶχε παρθένος χλιδὴν
τέκνῳ προσάψασ' ἔλιπεν ὡς θανουμένῳ.
κἄμ' ὢν ἀδελφὸς Φοῖβος αἰτεῖται τάδε·
Ὦ σύγγον', ἐλθὼν λαὸν εἰς αὐτόχθονα
κλεινῶν Ἀθηνῶν—οἶσθα γὰρ θεᾶς πόλιν—
λαβὼν βρέφος νεογνὸν ἐκ κοίλης πέτρας
αὐτῷ σὺν ἄγγει σπαργάνοισί θ' οἷς ἔχει
ἔνεγκε Δελφῶν τἀμὰ πρὸς χρηστήρια,
καὶ θὲς πρὸς αὐταῖς εἰσόδοις δόμων ἐμῶν.
τὰ δ' ἄλλ'—ἐμὸς γὰρ ἐστιν, ὡς εἰδῇς, ὁ παῖς—
ἡμῖν μελήσει.
Λοξίᾳ δ' ἐγὼ χάριν
πράσσων ἀδελφῷ πλεκτὸν ἐξάρας κύτος
ἤνεγκα, καὶ τὸν παῖδα κρηπίδων ἔπι
τίθημι ναοῦ τοῦδ', ἀναπτύξας κύτος
ἑλικτὸν ἀντίπηγος, ὡς ὁρῷθ' ὁ παῖς.
κυρεῖ δ' ἅμ' ἱππεύοντος ἡλίου κύκλῳ
προφῆτις ἐσβαίνουσα μαντεῖον θεοῦ·
ὄψιν δὲ προσβαλοῦσα παιδὶ νηπίῳ
ἐθαύμασ' εἴ τις Δελφίδων τλαίη κόρη

post 19 mentionem serpentis aurei desiderat Wilamowitz
22 φρουρὼ] fortasse θούρω φύλακε Porson: φυλακὰς L P 23 ἀγραυλίσι suprascr. L 24 ἐκεῖ] ἔτι Barnes 28 καί μ' L P φοῖβος L: φίλος P 30 πόλιν Dindorf: πτόλιν L P 33 ἔνεγκ' ἀδελφῶ L P: corr. Reiske 37 κύτος P: σκύτος L 39 τ' οὐδένα πτύξας P κύτος Stephanus: σκύτος L P: πλέκος Herwerden 40 εἱλικτὸν L P ὁρῷθ' Scaliger: ὁρᾷθ' L P, sed nobis dubium utrum hoc an ὁρῷθ' habuerit L 41 ἅμ' ἱππεύοντος Musgrave: ἀνιππεύοντος L: ἐνιππεύοντος P

λαθραῖον ὠδῖν' ἐς θεοῦ ῥῖψαι δόμον,
ὑπέρ τε θυμέλας διορίσαι πρόθυμος ἦν·
οἴκτῳ δ' ἀφῆκεν ὠμότητα—καὶ θεὸς
συνεργὸς ἦν τῷ παιδὶ μὴ 'κπεσεῖν δόμων—
τρέφει δέ νιν λαβοῦσα. τὸν σπείραντα δὲ
οὐκ οἶδε Φοῖβον οὐδὲ μητέρ' ἧς ἔφυ,
ὁ παῖς τε τοὺς τεκόντας οὐκ ἐπίσταται.
νέος μὲν οὖν ὢν ἀμφὶ βωμίους τροφὰς
ἠλᾶτ' ἀθύρων· ὡς δ' ἀπηνδρώθη δέμας,
Δελφοί σφ' ἔθεντο χρυσοφύλακα τοῦ θεοῦ
ταμίαν τε πάντων πιστόν, ἐν δ' ἀνακτόροις
θεοῦ καταζῇ δεῦρ' ἀεὶ σεμνὸν βίον.
Κρέουσα δ' ἡ τεκοῦσα τὸν νεανίαν
Ξούθῳ γαμεῖται (συμφορᾶς τοιᾶσδ' ὕπο·):
ἦν ταῖς Ἀθήναις τοῖς τε Χαλκωδοντίδαις,
οἳ γῆν ἔχουσ' Εὐβοῖδα, πολέμιος κλύδων·
ὃν συμπονήσας καὶ συνεξελὼν δορὶ
γάμων Κρεούσης ἀξίωμ' ἐδέξατο,
οὐκ ἐγγενὴς ὤν, Αἰόλου δὲ τοῦ Διὸς
γεγὼς Ἀχαιός. χρόνια δὲ σπείρας λέχη
ἄτεκνός ἐστι, καὶ Κρέουσ'· ὧν οὕνεκα
ἥκουσι πρὸς μαντεῖ' Ἀπόλλωνος τάδε
ἔρωτι παίδων. Λοξίας δὲ τὴν τύχην
ἐς τοῦτ' ἐλαύνει, κοὐ λέληθεν, ὡς δοκεῖ.
δώσει γὰρ εἰσελθόντι μαντεῖον τόδε
Ξούθῳ τὸν αὐτοῦ παῖδα, καὶ πεφυκέναι
κείνου σφε φήσει, μητρὸς ὡς ἐλθὼν δόμους
γνωσθῇ Κρεούσῃ, καὶ γάμοι τε Λοξίου
κρυπτοὶ γένωνται παῖς τ' ἔχῃ τὰ πρόσφορα.
Ἴωνα δ' αὐτόν, κτίστορ' Ἀσιάδος χθονός,

46 τε Kirchhoff: δὲ L P 47 χὠ θεὸς Dindorf 52 ἀμφι-βωμίους uno verbo L 58 ὕπο] ἄπο Wakefield 59 χαλκωδοντίδαις L correctus, cf. Eustath. Il. p. 281. 44: χαλκοδοντίδαις P et primitus L 60 εὐβοῖδα L P, etiam El. 442 70 αὐτοῦ L P

ὄνομα κεκλῆσθαι θήσεται καθ' Ἑλλάδα.
ἀλλ' ἐς δαφνώδη γύαλα βήσομαι τάδε,
τὸ κρανθὲν ὡς ἂν ἐκμάθω παιδὸς πέρι.
ὁρῶ γὰρ ἐκβαίνοντα Λοξίου γόνον
τόνδ', ὡς πρὸ ναοῦ λαμπρὰ θῇ πυλώματα
δάφνης κλάδοισιν. ὄνομα δ', οὗ μέλλει τυχεῖν,
Ἴων' ἐγώ ⟨νιν⟩ πρῶτος ὀνομάζω θεῶν.

ΙΩΝ

ἅρματα μὲν τάδε λαμπρὰ τεθρίππων
Ἥλιος ἤδη λάμπει κατὰ γῆν,
ἄστρα δὲ φεύγει πυρὶ τῷδ' αἰθέρος
ἐς νύχθ' ἱεράν·
Παρνησιάδες δ' ἄβατοι κορυφαὶ
καταλαμπόμεναι τὴν ἡμερίαν
ἀψῖδα βροτοῖσι δέχονται.
σμύρνης δ' ἀνύδρου καπνὸς εἰς ὀρόφους
Φοίβου πέταται.
θάσσει δὲ γυνὴ τρίποδα ζάθεον
Δελφίς, ἀείδουσ' Ἕλλησι βοάς,
ἃς ἂν Ἀπόλλων κελαδήσῃ.
ἀλλ', ὦ Φοίβου Δελφοὶ θέραπες,
τὰς Κασταλίας ἀργυροειδεῖς
βαίνετε δίνας, καθαραῖς δὲ δρόσοις
ἀφυδρανάμενοι στείχετε ναούς·
στόμα τ' εὔφημον φρουρεῖν ἀγαθόν,
φήμας τ' ἀγαθὰς
τοῖς ἐθέλουσιν μαντεύεσθαι
γλώσσης ἰδίας ἀποφαίνειν.

81 νιν add. Scaliger: σφε Dindorf 83 κάμπτει Musgrave 84 φεύγει] φλέγει suprascr. L πυρὶ L P: πῦρ P² τῷδ' P ut videtur: τόδ' L P² 87 ἡμερίαν Canter: ἡμέραν L P, et in marg. τὴν πραεῖαν L 90 πέτεται Musgrave 97 ἀφυδρανάμενοι L P, cf. Hesych s. v.: φαιδρυνάμενοι Wakefield 98 τ'] δ' Kirchhoff φρουρεῖν Ludv. Dindorf: φρουρεῖτ' L P: φρουρεῖτ' ἀν' ὅδον Reiske 101 ἰδίας iniuria sollicitatum

ἡμεῖς δέ, πόνους οὓς ἐκ παιδὸς
μοχθοῦμεν ἀεί, πτόρθοισι δάφνης
στέφεσίν θ' ἱεροῖς ἐσόδους Φοίβου
καθαρὰς θήσομεν, ὑγραῖς τε πέδον
ῥανίσιν νοτερόν· πτηνῶν τ' ἀγέλας,
αἳ βλάπτουσιν σέμν' ἀναθήματα,
τόξοισιν ἐμοῖς φυγάδας θήσομεν·
ὡς γὰρ ἀμήτωρ ἀπάτωρ τε γεγὼς
τοὺς θρέψαντας
Φοίβου ναοὺς θεραπεύω.

ἄγ', ὦ νεηθαλὲς ὦ [στρ.
καλλίστας προπόλευμα δά-
φνας, ἃ τὰν Φοίβου θυμέλων
σαίρεις ὑπὸ ναοῖς,
κήπων ἐξ ἀθανάτων,
ἵνα δρόσοι τέγγουσ' ἱεραί,
ῥοὰν ἀέναον
παγὰν ἐκπροϊεῖσαι.
μυρσίνας ἱερὰν φόβαν·
ᾇ σαίρω δάπεδον θεοῦ
παναμέριος ἀμ' ἁλίου
πτέρυγι θοᾷ
λατρεύων τὸ κατ' ἦμαρ.

ὦ Παιὰν ὦ Παιάν,
εὐαίων εὐαίων
εἴης, ὦ Λατοῦς παῖ.

112 νεηθαλὲς suprascr. L: νεοθαλὲς L P 115 κόμπων P
117 δρόσω P 118 ῥοὰν et παγὰν Wilamowitz ('*fons Cassotis dicitur, per rivulum infra terram deductus*'): τὰν et παγὰν P et in rasura *l*: ῥυτὰν et παγὰν Fix, sed desideratur genetivus ἀέννaον L P
119 punctum post ἐκπροϊεῖσαι habet L 122 ἁλίου Hermann: ἠελίου L P 123 θοᾷ Hermann: θοῇ L P 124 λαμπρεύων P

καλόν γε τὸν πόνον, ὦ [ἀντ.
Φοῖβε, σοὶ πρὸ δόμων λατρεύ-
ω τιμῶν μαντεῖον ἕδραν;
κλεινὸς δ' ὁ πόνος μοι,
θεοῖσιν δούλαν χέρ' ἔχειν
οὐ θνατοῖς, ἀλλ' ἀθανάτοις·
εὐφάμους δὲ πόνους
μοχθεῖν οὐκ ἀποκάμνω.
Φοῖβός μοι γενέτωρ πατήρ·
τὸν βόσκοντα γὰρ εὐλογῶ,
τὸ δ' ὠφέλιμον ἐμοὶ πατέρος
ὄνομα λέγω
Φοίβου τοῦ κατὰ ναόν.

ὦ Παιὰν ὦ Παιάν,
εὐαίων εὐαίων
εἴης, ὦ Λατοῦς παῖ.

ἀλλ' ἐκπαύσω γὰρ μόχθους
δάφνας ὁλκοῖς,
χρυσέων δ' ἐκ τευχέων ῥίψω
Γαίας παγάν,
ἣν ἀποχεύονται
Κασταλίας δῖναι,
νοτερὸν ὕδωρ βάλλων,
ὅσιος ἀπ' εὐνὰς ὤν.
εἶθ' οὕτως αἰεὶ Φοίβῳ
λατρεύων μὴ παυσαίμαν,
ἢ παυσαίμαν ἀγαθᾷ μοίρᾳ.
ἔα ἔα·
φοιτῶσ' ἤδη λείπουσίν τε

130 μαντεῖον *l*, ut videtur : τὴν μαντεῖον L P 134 εὐφάμοις δὲ πόνοις L P : corr. Porson 135 μοχθῶν Wakefield 138 τὸ Musgrave : τὸν L P πατέρος L correctus : πρς L P 140 Φοῖβον τὸν Heath, servato τὸν δ' ὠφέλιμον supra 152, 153 μὴ παυσαίμην ἢ (εἰ L, sed suprascr. ἢ) παυσαίμαν L P

πτανοὶ Παρνασσοῦ κοίτας·
αὐδῶ μὴ χρίμπτειν θριγκοῖς
μηδ' ἐς χρυσήρεις οἴκους—
μάρψω σ', αὖ τόξοις, ὦ Ζηνὸς
κῆρυξ, ὀρνιθῶν γαμφηλαῖς
ἰσχὺν νικῶν.
ὄδε πρὸς θυμέλας ἄλλος ἐρέσσει
κύκνος. οὐκ ἄλλᾳ
(φοινικοφαῆ πόδα) κινήσεις;
οὐδέν σ' ἃ φόρμιγξ ἃ Φοίβου
σύμμολπος τόξων ῥύσαιτ' ἄν.
πάραγε πτέρυγας·
λίμνας ἐπίβα τᾶς Δηλιάδος·
αἰμάξεις, εἰ μὴ πείσῃ,
τὰς καλλιφθόγγους ᾠδάς.
ἔα ἔα·
τίς ὅδ' ὀρνίθων καινὸς προσέβα;
μῶν ὑπὸ θριγκοὺς εὐναίας
καρφυρὰς θήσων τέκνοις;
ψαλμοί σ' ἔρξουσιν τόξων,
οὐ πείσῃ; χωρῶν δίναις
ταῖς Ἀλφειοῦ παιδούργει,
ἢ νάπος Ἰσθμιον,
ὡς ἀναθήματα μὴ βλάπτηται
ναοί θ' οἱ Φοίβου. . . .
[κτείνειν δ' ὑμᾶς αἰδοῦμαι

156 χρίπτειν θριγγοῖς L P : corr. Musurus (θριγκοὺς Wilamowitz) 156, 157 χρίμπτειν οἴκοις . . . χρυσήρεις θριγκούς O. Hense, cl. I. T. 129 161 πρὸς Canter : πρὸ L P (προθυμέλας uno verbo P) 162 κύκνος Victorius : cf. Demetrius de eloc. III. p. 304 Sp. ὁ παρὰ Εὐριπίδῃ Ἴων ὁ τόξα ἁρπάζων καὶ τῷ κύκνῳ ἀπειλῶν κτλ. : κύκλος L P 163 φοινικοβαφῆ Nauck 165 ξύμολπος P ῥύσετ' ἂν L : corr. *l* 166 πάραγε Scaliger: παρά τε L P 173 καρφυρὰς Wesseling ex Hesychio (αἱ ἐκ τῶν ξηρῶν ξύλων γινόμεναι κοῖται· Εὐριπίδης Ἰωνι): καρφηρὰς L P 174 χαίρων Wakefield 174, 175 δίνας τὰς Badham παιδουργεῖν Badham : παιουργήσεις Kayser 178 Fortasse post Φοίβου fuit σοῦ σοῦ vel ὢή

τοὺς θεῶν ἀγγέλλοντας φήμας
θνατοῖς· οἷς δ' ἔγκειμαι μοχθοις.
Φοίβῳ δουλεύσω, κοὐ λήξω
τοὺς βόσκοντας θεραπεύων.

ΧΟΡΟΣ

— οὐκ ἐν ταῖς ζαθέαις Ἀθά- [στρ.
ναις εὐκίονες ἦσαν αὐ-
λαὶ θεῶν μόνον, οὐδ' ἀγυι-
άτιδες θεραπεῖαι·
ἀλλὰ καὶ παρὰ Λοξίᾳ
τῷ Λατοῦς διδύμων προσώ-
πων καλλιβλέφαρον φῶς.
— ἰδοὺ τάνδ', ἄθρησον, [ἀντ.
Λερναῖον ὕδραν ἐναίρει
χρυσέαις ἅρπαις ὁ Διὸς παῖς·
φίλα, πρόσιθ' ὅσσοις.
— ὁρῶ. καὶ πέλας ἄλλος αὖ- [ἀντ.
τοῦ πανὸν πυρίφλεκτον αἴ-
ρει τις—ἆρ' ὃς ἐμαῖσι μυ-
θεύεται παρὰ πήναις,
ἀσπιστὰς Ἰόλαος, ὃς
κοινοὺς αἰρόμενος πόνους
Δίῳ παιδὶ συναντλεῖ;
— καὶ μὰν τόνδ' ἄθρησον
πτεροῦντος ἐφέδρον ἵππου·

184-218 Paragraphos post Tyrwhittum Musgravium plerumque, v. 184 post Dindorfium praeposuimus (ἡμιχ. illi) 186 ἀγυάτιδες L P : cf. Hesych. s. v. et Steph. Byz. s. v. ἀγυιά 187, 188 sic primitus L : θεραπεῖ' ἀλλά (ἄλλα P) γε καὶ P et L a se ipso correctus 188 τῶν Λατοῦς διδύμων τε P : et rasura supra lineam post διδύμων in L 189 καλλιβλέφαρον Brodaeus : καλλίφαρον L P 190 Ἴων praef. L P 193 ὄσσοισιν L P 194 Χο. ὁρῶ. Ιω. καὶ πέλας κτλ. L P (καὶ om. P, add. p) ἄλλος γ' P 195 πανὸν Pierson : cf. Athen. p. 700 E : πτανὸν L P 196 αἴρει. Χο. τίς ἆρ' L P : corr. Boeckh (sed τίς; maluit) 196, 197 ἐμαῖς . . . πήναισιν L P : corr. Musgrave 198 Ιω. ἀσπιστὰς L P 201 Ioni continuant L P

τὰν πῦρ πνέουσαν ἐναίρει
τρισώματον ἄλκάν.

— πάντᾳ τοι βλέφαρον διώ- [στρ.
κω. σκέψαι κλόνον ἐν τείχεσ- 206
σι λαΐνοισι Γιγάντων.
— ὦ φίλαι, ὧδε δερκόμεσθα.
— λεύσσεις οὖν ἐπ' Ἐγκελάδῳ
γοργωπὸν πάλλουσαν ἴτυν . . .; 210
— λεύσσω Παλλάδ', ἐμὰν θεόν.
— τί γάρ; (κεραυνὸν ἀμφίπυρον
ὄβριμον ἐν Διὸς
ἐκηβόλοισι χερσίν;
— ὁρῶ· (τὸν δάΐον
Μίμαντα πυρὶ καταιθαλοῖ. 215
— καὶ Βρόμιος ἄλλον ἀπολέμοι-
σι κισσίνοισι βάκτροις)
ἐναίρει Γᾶς τέκνων ὁ Βακχεύς.

Χο. σέ τοι, τὸν παρὰ ναὸν αὖ- [ἀντ.
δῶ· θέμις γυάλων ὑπερ- 220
βῆναι, λευκῷ ποδὶ γ' . . .;

Ιω. οὐ θέμις, ὦ ξέναι.

Χο. οὐδ' ἂν
ἐκ σέθεν ἂν πυθοίμεθ' αὐδάν;

Ιω. τίνα τήνδε θέλεις;

Χο. ἆρ' ὄντως μέσον ὀμφαλὸν

203 πῦρ Reiske : πυρὶ L P 205, 206 Χο. πάντα (sic) τοι . . . Ιω. σκέψαι L P 206 τείχεσι L P : cf. v. 220 : τύκαισι Hermann 207 post γιγάντων rasura in L sex vel septem literarum 208 ὧδε δερκόμεσθ' ὦ φίλαι L P : traieci, cf. v. 223 δερκώμεσθ' *l* 208-222 Χο. ὧδε . . . Ιω. λεύσσεις οὖν . . . Χο. λεύσσω Παλλάδ' . . . Ιω. τί γάρ; L P, tum notam nullam usque ad v. 222 Χο. οὐδ' ἂν 213 ὄβριμον *p* : ὄμβριμον L P 214 ἐκηβόλοισι *p* : ἐκηβόλης L P 216 ἀπολέμοις κισσίνοις L P : corr. Musgrave 218 τέκνων Elmsley : τέκνον L P 221 ποδί γ'] γ' erasum in P ('*nudis saltem pedibus*') 222 ξέναι *l* : ξένοι L P 223 πυθοίμεθ' scripsi : πυθοίμαν L P : cf. v. 208 τήνδε Musgrave: δὲ L P: delet Hermann, scribens πυθοίμαν. Ιω. αὖδα, τί θέλεις ὄντως L *p* : ὄντος P

γᾶς Φοίβου κατέχει δόμος;
Ιω. στέμμασί γ' ἐνδυτόν, ἀμφὶ δὲ Γοργόνες.
Χο. οὕτω καὶ φάτις αὐδᾷ. 225
Ιω. εἰ μὲν ἐθύσατε πέλανον πρὸ δόμων
καί τι πυθέσθαι χρῄζετε Φοίβου,
πάριτ' ἐς θυμέλας· ἐπὶ δ' ἀσφάκτοις
μήλοισι δόμων μὴ πάριτ' ἐς μυχόν.
Χο. ἔχω μαθοῦσα· θεοῦ δὲ νόμον
οὐ παραβαίνομεν, 230
ἃ δ' ἐκτός, ὄμμα τέρψει.
Ιω. πάντα θεᾶσθ', ὅ τι καὶ θέμις, ὄμμασι.
Χο. μεθεῖσαν δεσπόται
με θεοῦ γύαλα τάδ' εἰσιδεῖν.
Ιω. δμῳαὶ δὲ τίνων κλῄζεσθε δόμων;
Χο. Παλλάδι σύνοικα τρόφιμα μέλα- 235
θρα τῶν ἐμῶν τυράννων·
παρούσας δ' ἀμφὶ τᾶσδ' ἐρωτᾷς.

Ιω. γενναιότης σοι, καὶ τρόπων τεκμήριον
τὸ σχῆμ' ἔχεις τόδ', ἥτις εἴ ποτ', ὦ γύναι.
γυοίη δ' ἂν ὡς τὰ πολλά γ' ἀνθρώπου πέρι
τὸ σχῆμ' ἰδών τις εἶπέφυκεν εὐγενής. 240
ἔα·
ἀλλ' ἐξέπληξάς μ', ὄμμα συγκλήσασα σὸν
δακρύοις θ' ὑγράνασ' εὐγενῆ παρηίδα,
ὡς εἶδες ἀγνὰ Λοξίου χρηστήρια.
τί ποτε μέριμνης ἐς τόδ' ἦλθες, ὦ γύναι;

224 ἐνδυτόν Musgrave : ἐνδυτός L P γοργόνες suspectum : ἀμφὶ δὲ γοργὼ ⟨χρυσοφαέννω Διὸς οἰωνὼ⟩ Studniczka, Hermes xxxvii : sed cf. Hesych. γοργόνες· αἰγίδες, οἱ δὲ τὰ ἐπὶ τῶν αἰγίδων πρόσωπα 226 ἐθύσατε Stephanus : ἐδύσατε in textu, ἐλύσατε suprascr. L P : ἐδεύσατε Wecklein 227 τι] τοι P 234 με θεοῦ Hermann : θεοῦ με L P : θεοῦ Hartung 235 Χο. ἢ Κρ. praef. L Παλλάδι σύνοικα Badham : sc. Ἐρεχθῆος δόμον dicit : παλλάδος ἔνοικα L P 236 τᾶς δ' Victorius : τάδ' suprascripto τὰς δ' L P 237 γενναιότητος καὶ Boissonade

ὃ πάντες ἄλλοι [γύαλα λεύσσοντες θεοῦ]
χαίρουσιν, ἐνταῦθ' ὄμμα σὸν δακρυρροεῖ;
ΚΡΕΟΥΣΑ
ὦ ξένε, (τὸ μὲν σὸν) οὐκ ἀπαιδεύτως ἔχει
ἐς θαύματ' ἐλθεῖν δακρύων ἐμῶν πέρι·
ἐγὼ δ' ἰδοῦσα τούσδ' Ἀπόλλωνος δόμους
μνήμην παλαιὰν ἀνεμετρησάμην τινά·
οἵκοι δὲ τὸν νοῦν ἔσχον ἐνθάδ' οὖσά που.
ὦ τλήμονες γυναῖκες· ὦ τολμήματα
θεῶν. τί δῆτα; [ποῖ δίκην ἀνοίσομεν,
εἰ τῶν κρατούντων ἀδικίαις ὀλούμεθα;]
Ιω. τί χρῆμ' [ἀνερμήνευτα] θυσθυμῇ, γύναι;
Κρ. οὐδέν· μεθῆκα τόξα· τἀπὶ τῷδε δὲ
ἐγώ τε σιγῶ, καὶ σὺ μὴ φρόντιζ' ἔτι.
Ιω. τίς δ' εἶ; πόθεν γῆς ἦλθες; ἐκ ποίας πάτρας
πέφυκας; ὄνομα τί σε καλεῖν ἡμᾶς χρεών;
Κρ. Κρέουσα μέν μοι τοὔνομ', ἐκ δ' Ἐρεχθέως
πέφυκα, πατρὶς γῆ δ' Ἀθηναίων πόλις.
Ιω. ὦ κλεινὸν οἰκοῦσ' ἄστυ γενναίων τ' ἄπο
τραφεῖσα πατέρων, ὥς σε θαυμάζω, γύναι.
Κρ. τοσαῦτα κεὐτυχοῦμεν, ὦ ξέν', οὐ πέρα.
Ιω. πρὸς θεῶν ἀληθῶς, ὡς μεμύθευται βροτοῖς . . .;
Κρ. τί χρῆμ' ἐρωτᾷς, ὦ ξέν', ἐκμαθεῖν θέλων;
Ιω. (ἐκ γῆς πατρός σου πρόγονος) ἔβλαστεν πατήρ;
Κρ. Ἐριχθόνιός γε· τὸ δὲ γένος μ' οὐκ ὠφελεῖ.
Ιω. ἦ (καί σφ') Ἀθάνα γῆθεν ἐξανείλετο;
Κρ. ἐς παρθένους γε χεῖρας, οὐ τεκοῦσά νιν.
Ιω. δίδωσι δ', ὥσπερ ἐν γραφῇ νομίζεται . . .;

245 οὖ Pierson 251 οἵκοι] ἐκεῖ Burges ἔσχον Stephanus : ἔσχομεν L P : ἔχομεν Wakefield 253 ἀνοίσομεν Musgrave : ἀνήσομεν L P 254 ὀλούμεθα Huelsemann vel Matthiae : ὀλοίμεθα L P 255 ἀνερμήνευτα Wakefield : ἀνερεύνητα L P 257 φρόντιζέ τι L P : divisit Barnes 258 ποίου πατρὸς L. Dindorf : tum v. 261 fortasse πατρὸς, γῆ δ' 266 inde ab hoc v. usque ad v. 370 lineolae, non nomina, praefixae in L P θέλων ; Badham : θέλω L P

Κρ. Κέκροπός γε σῴζειν παισὶν οὐχ ὁρώμενον.
Ιω. ἤκουσα λῦσαι παρθένους τεῦχος θεᾶς.
Κρ. τοιγὰρ θανοῦσαι σκόπελον ἥμαξαν πέτρας.
Ιω. εἶέν·
τί δαὶ τόδ'; ἆρ' ἀληθὲς ἢ μάτην λόγος . . . 275
Κρ. τί χρῆμ' ἐρωτᾷς; καὶ γὰρ οὐ κάμνω σχολῇ.
Ιω. πατὴρ Ἐρεχθεὺς σὰς ἔθυσε συγγόνους;
Κρ. ἔτλη πρὸ γαίας σφάγια παρθένους κτανεῖν.
Ιω. σὺ δ' ἐξεσώθης πῶς κασιγνήτων μόνη;
Κρ. βρέφος νεογνὸν μητρὸς ἦν ἐν ἀγκάλαις. 280
Ιω. πατέρα δ' ἀληθῶς χάσμα σὸν κρύπτει χθονός;
Κρ. πλησίαι τριαίνης ποντίου σφ' ἀπώλεσαν.
Ιω. Μακραὶ δὲ χῶρός ἐστ' ἐκεῖ κεκλημένος;
Κρ. τί δ' ἱστορεῖς τόδ'; ὥς μ' ἀνέμνησάς τινος.
Ιω. τιμᾷ σφε Πύθιος ἀστραπαί τε Πύθιαι. 285
Κρ. †τιμᾶ τιμᾶ†· ὡς μήποτ' ὤφελόν σφ' ἰδεῖν.
Ιω. τί δὲ στυγεῖς σὺ τοῦ θεοῦ τὰ φίλτατα;
Κρ. οὐδέν· ξύνοιδ' ἄντροισιν αἰσχύνην τινά.
Ιω. πόσις δὲ τίς σ' ἔγημ' Ἀθηναίων, γύναι;
Κρ. οὐκ ἀστός, ἀλλ' ἐπακτὸς ἐξ ἄλλης χθονός. 290
Ιω. τίς; εὐγενῆ νιν δεῖ πεφυκέναι τινά.
Κρ. Ξοῦθος, πεφυκὼς Αἰόλου Διός τ' ἄπο.
Ιω. καὶ πῶς ξένος σ' ὢν ἔσχεν οὖσαν ἐγγενῆ;
Κρ. Εὔβοι' Ἀθήναις ἔστι τις γείτων πόλις . . .
Ιω. ὅροις ὑγροῖσιν, ὡς λέγουσ', ὡρισμένη.
Κρ. ταύτην ἔπερσε Κεκροπίδαις κοινῷ δορί.
Ιω. ἐπίκουρος ἐλθὼν; κἆτα σὸν γαμεῖ λέχος;
Κρ. φερνάς γε πολέμου καὶ δορὸς λαβὼν γέρας.
Ιω. σὺν ἀνδρὶ δ' ἥκεις ἢ μόνη χρηστήρια;

275 δαὶ] δὴ Elmsley : δ' αὖ Porson 282 τριαίνεις L P : corr. *p* 285 Πύθιος] γ' ὁ θεὸς Kayser : lectio incerta 286 Fortasse ἄτιμ', ἄτιμα· ὡς : τιμᾷ; τί μαίει; omisso ὡς Bayfield : τιμᾷ· τί μήν; ὡς anonymus σφ' Scaliger : σ' L P 288 ξύνοιδ' Tyrwhitt : ξέν' οἶδ' L : ξέν' οἶδ' ἐν P 289 σ' om. P 295 ὅροις γ' Cobet

Κρ. σὺν ἀνδρί. σηκοὺς δ' ἐκστρέφει Τροφωνίου.
Ιω. πότερα θεατὴς ἢ χάριν μαντευμάτων;
Κρ. κείνου τε Φοίβου θ' ἓν θέλων μαθεῖν ἔπος.
Ιω. καρποῦ δ' ὕπερ γῆς ἧκετ', ἢ παίδων πέρι;
Κρ. ἄπαιδές ἐσμεν, χρόνι' ἔχοντ' εὐνήματα.
Ιω. οὐδ' ἔτεκες οὐδὲν πώποτ', ἀλλ' ἄτεκνος εἶ;
Κρ. ὁ Φοῖβος οἶδε τὴν ἐμὴν ἀπαιδίαν.
Ιω. ὦ τλῆμον, ὡς τἄλλ' εὐτυχοῦσ' οὐκ εὐτυχεῖς.
Κρ. σὺ δ' εἴ τίς; ὥς σου τὴν τεκοῦσαν ὤλβισα.
Ιω. τοῦ θεοῦ καλοῦμαι δοῦλος εἰμί τ', ὦ γύναι.
Κρ. ἀνάθημα πόλεως, ἤ τινος πραθεὶς ὕπο;
Ιω. οὐκ οἶδα πλὴν ἔν· Λοξίου κεκλήμεθα.
Κρ. ἡμεῖς σ' ἄρ' αὖθις, ὦ ξέν', ἀντοικτίρομεν.
Ιω. ὡς μὴ εἰδόθ' ἥτις μ' ἔτεκεν ἐξ ὅτου τ' ἔφυν.
Κρ. ναοῖσι δ' οἰκεῖς τοισίδ' ἢ κατὰ στέγας;
Ιω. ἄπαν θεοῦ μοι δῶμ', ἵν' ἂν λάβῃ μ' ὕπνος.
Κρ. παῖς δ' ὢν ἀφίκου ναὸν ἢ νεανίας;
Ιω. βρέφος λέγουσιν οἱ δοκοῦντες εἰδέναι.
Κρ. καὶ τίς γάλακτί σ' ἐξέθρεψε Δελφίδων;
Ιω. οὐπώποτ' ἔγνων μαστόν· ἡ δ' ἔθρεψέ με . . .
Κρ. τίς, ὦ ταλαίπωρ'; ὡς νοσοῦσ' ἠῦρον νόσους.
Ιω. Φοίβου προφῆτις, μητέρ' ὡς νομίζομεν.
Κρ. ἐς δ' ἄνδρ' ἀφίκου τίνα τροφὴν κεκτημένος;
Ιω. βωμοί μ' ἔφερβον οὐπιών τ' ἀεὶ ξένος.
Κρ. τάλαινά σ' ἡ τεκοῦσα· τίς ποτ' ἦν ἄρα;
Ιω. ἀδίκημά του γυναικὸς ἐγενόμην ἴσως.
Κρ. ἔχεις δὲ βίοτον· εὖ γὰρ ἤσκησαι πέπλοις.

300 σηκοὺς L : σηκὸς P ἐκστρέφει Reiske : εὖ στρέφει L : εὖ στέφει P : ἐνστρέφει ut vid. Σ in marg. L (ἐνστρέφεται τῷ τοῦ Τροφωνίου σηκῷ) et apogr. Paris.: unde σηκοῖς δ' ἐνστρέφει Scaliger 301 πότερον Ammonius p 69 304 ἄπαιδ' ἔτ' Naber εὐνάματα Nauck 312 αὖτις L P ut solent 313 ἥτις L *p* : εἴ τις P 314 τοισίδ' Wakefield : τοῖσδε P : τοῖσδε γ' L 315 ἅπανταχοῦ μοι Musgrave 319 ἥδ' L P : quo servato προφῆτιν v. 321 Reiske 324 τεκοῦσα· τίς Jodrell : τεκοῦσ' ἥτις L P: τεκοῦσ' ἄρ', ἥτις ἦν ποτε Porson 324, 325 post 328 trai. Wilamowitz

Ιω. τοῖς τοῦ θεοῦ κοσμούμεθ', ᾧ δουλεύομεν.
Κρ. οὐδ' ἦξας εἰς ἔρευναν ἐξευρεῖν γονάς;—
Ιω. ἔχω γὰρ οὐδέν, ὦ γύναι, τεκμηριον.
Κρ. φεῦ·
πέπονθέ τις σῇ μητρὶ ταὔτ' ἄλλη γυνή.
Ιω. τίς; εἰ πόνου μοι ξυλλάβοι, χαίροιμεν ἄν.
Κρ. ἧς οὕνεκ' ἦλθον δεῦρο πρὶν πόσιν μολεῖν.
Ιω. ποῖόν τι χρῄζουσ'; ὡς ὑπουργήσω, γύναι.
Κρ. μάντευμα κρυπτὸν δεομένη Φοίβου μαθεῖν.
Ιω. λέγοις ἄν· ἡμεῖς τἄλλα προξενήσομεν.
Κρ. ἄκουε δὴ τὸν μῦθον.—ἀλλ' αἰδούμεθα.
Ιω. οὔ τἄρα πράξεις οὐδέν· [ἀργὸς ἡ θεός.]
Κρ. Φοίβῳ μιχῆναί φησί τις φίλων ἐμῶν.
Ιω. Φοίβῳ γυνὴ γεγῶσα; μὴ λέγ', ὦ ξένη.
Κρ. καὶ παῖδά γ' ἔτεκε τῷ θεῷ λάθρα πατρός.
Ιω. οὐκ ἔστιν· ἀνδρὸς ἀδικίαν αἰσχύνεται.
Κρ. οὔ φησιν αὐτή, καὶ πέπονθεν ἄθλια.
Ιω. τί χρῆμα δράσασ', εἰ θεῷ συνεζύγη;
Κρ. τὸν παῖδ' ὃν ἔτεκεν ἐξέθηκε δωμάτων.
Ιω. ὁ δ' ἐκτεθεὶς παῖς ποῦ 'στιν; εἰσορᾷ φάος;
Κρ. οὐκ οἶδεν οὐδείς. ταῦτα καὶ μαντεύομαι.
Ιω. εἰ δ' οὐκέτ' ἔστι, τίνι τρόπῳ διεφθάρη;
Κρ. θῆράς σφε τὸν δύστηνον ἐλπίζει κτανεῖν.
Ιω. ποίῳ τόδ' ἔγνω χρωμένη τεκμηρίῳ;
Κρ. ἐλθοῦσ' ἵν' αὐτὸν ἐξέθηκ', οὐχ εὗρε δ' ἔτι.
Ιω. ἦν δὲ σταλαγμὸς ἐν στιβῳ τις αἵματος;
Κρ. οὔ φησι. καίτοι πόλλ' ἐπεστράφη πέδον.
Ιω. χρόνος δὲ τίς τῷ παιδὶ διαπεπραγμένῳ;
Κρ. σοὶ ταὐτὸν ἥβης, εἴπερ, εἶχεν ἂν μέτρον.

330 ταῦτ' L P 331 τίς εἶπον εἴ μοι ξυλλάβῃ (ξυλάβῃ P) L P: corr. Yxem: lectio non certa 335 τἄλλα Brodaeus : τ' ἄλλα, suprascripto δ' super τ' L: δὲ τ' ἄλλα P: cf. 1347 336 ἀλλ' αἰδώς μ' ἔχει Kirchhoff 340 πατρός Stephanus : πάρος L P 342 οὐ et ἄθλια Hermann : ὃ et ἀθλία L P 345 ποῦ 'στιν om. L sed add. ipse supra versum 349 ἔγνω Brodaeus : ἔγνως L P 354 εἴπερ, εἶχεν ἂν Hermann : εἴπερ ἦν, εἶχ' ἂν L P: ταὔτ' ἂν ἥβης, εἴπερ ἦν, εἶχεν μέτρα Elmsley

Ιω. ἀδικεῖ νιν ὁ θεός· ἡ τεκοῦσα δ' ἀθλία.
Κρ. οὔκουν ἔτ' ἄλλον γ' ὕστερον τίκτει γόνον.
(Ιω. τί δ', εἰ λάθρα νιν Φοῖβος ἐκτρέφει λαβών;)
Κρ. τὰ κοινὰ χαίρων οὐ δίκαια δρᾷ μόνος.
Ιω. οἴμοι· προσῳδὸς ἡ τύχη τῷμῷ πάθει.
Κρ. καὶ σέ, ὦ ξέν', οἶμαι μητέρ' ἀθλίαν ποθεῖν.
Ιω. καὶ μή γ' ἐπ' οἰκτόν μ' ἔξαγ'· οὐ 'λελήσμεθα.
Κρ. σιγῶ· πέραινε δ' ὧν σ' ἀνιστορῶ πέρι.
Ιω. οἶσθ' οὖν ὃ κάμνει τοῦ λόγου μάλιστά σοί;
Κρ. τί δ' οὐκ (ἐκείνῃ τῇ ταλαιπώρῳ) νοσεῖ;
Ιω. πῶς ὁ θεὸς ὃ λαθεῖν βούλεται μαντεύσεται;
Κρ. εἴπερ καθίζει τρίποδα κοινὸν Ἑλλάδος.
Ιω. αἰσχύνεται τὸ πρᾶγμα· μὴ 'ξέλεγχέ νιν.
Κρ. ἀλγύνεται δέ γ' ἡ παθοῦσα τῇ τύχῃ.
Ιω. οὐκ ἔστιν ὅστις σοι προφητεύσει τάδε.
ἐν τοῖς γὰρ αὐτοῦ δώμασιν κακὸς φανεὶς
Φοίβος δικαίως τὸν θεμιστεύοντά σοι
δράσειεν ἄν τι πῆμα. ἀπαλλάσσου, γύναι.
τῷ γὰρ θεῷ τἀναντί' οὐ μαντευτέον.
ἐς γὰρ τοσοῦτον ἀμαθίας ἔλθοιμεν ἄν,
εἰ τοὺς θεοὺς ἄκοντας ἐκπονήσομεν
φράζειν ἃ μὴ θέλουσιν, ἢ προβωμίοις
σφαγαῖσι μήλων ἢ δι' οἰωνῶν πτεροῖς.
ἂν γὰρ βίᾳ σπεύδωμεν ἀκόντων θεῶν,
ἄκοντα κεκτήμεσθα τἀγάθ', ὦ γύναι·
ἃ δ' ἂν διδῶσ' ἑκόντες, ὠφελούμεθα.
Χο. πολλαί γε πολλοῖς εἰσι συμφοραὶ βροτῶν,

355, 356 varie tentati : transposuit inter se Hermann : personis mutatis post 341 traiecit Holzner : versum Ionis ante 354 et Creusae post 355 intercidisse putat Herwerden 356 γ' add. Badham 360 σ' L P : καὶ σέ, ξέν' Wecklein 361 ἃ, μή μ' ἐπ' οἶκτον ἔξαγ' Nauck οἶκον P λελήσμεθα L P 370 lineola praefixa Creusae tribuunt L P : corr. ed. Hervagiana secunda αὐτοῦ L P 374–377 secludit Bayfield 375 ἄκοντας Brodaeus : ἑκόντας L P : ἑκόντες Wakefield 378 ἂν Scaliger : ἂν L P (ἦν Wilamowitz) 379 ἄκοντα] ἀνόητα Stephanus 381 βροτοῖς Stob. fl. 98. 41

μορφαὶ δὲ διαφέρουσιν· ἓν δ' ἂν εὐτυχὲς
μόλις ποτ' ἐξεύροι τις ἀνθρώπων βίῳ.
Κρ. ὦ Φοῖβε, κἀκεῖ κἀνθάδ' οὐ δίκαιος εἶ
ἐς τὴν ἀποῦσαν, ἧς πάρεισιν οἱ λόγοι·
ὃς οὔτ' ἔσωσας τὸν σὸν ὃν σῶσαί σ' ἐχρῆν,
οὔθ' ἱστορούσῃ μητρὶ μάντις ὢν ἐρεῖς,
ὡς, εἰ μὲν οὐκέτ' ἔστιν, ὀγκωθῇ τάφῳ,
εἰ δ' ἔστιν . . .
ἀλλ' ἐᾶν χρὴ τάδ', εἰ πρὸς τοῦ θεοῦ
κωλυόμεσθα μὴ μαθεῖν ἃ βούλομαι.
ἀλλ', ὦ ξέν', εἰσορῶ γὰρ εὐγενῆ πόσιν
Ξούθου πέλας δὴ τόνδε, τὰς Τροφωνίου
λιπόντα θαλάμας, τοὺς λελεγμένους λόγους
σίγα πρὸς ἄνδρα, μή τιν' αἰσχύνην λάβω
διακονοῦσα κρυπτά, καὶ προβῇ λόγος
οὐχ ἥπερ ἡμεῖς αὐτὸν ἐξειλίσσομεν.
τὰ γὰρ γυναικῶν δυσχερῆ πρὸς ἄρσενας,
κἂν ταῖς κακαῖσιν ἀγαθαὶ μεμειγμέναι
μισούμεθ'· οὕτω δυστυχεῖς πεφύκαμεν.
ΞΟΥΘΟΣ
πρῶτον μὲν ὁ θεὸς τῶν ἐμῶν προσφθεγμάτων
λαβὼν ἀπαρχὰς χαιρέτω, σύ τ', ὦ γύναι.
μῶν χρόνιος ἐλθὼν σ' ἐξέπληξ' ὀρρωδίᾳ;
Κρ. οὐδέν γ'· ἀφίκου δ', ἐς μέριμναν, ἀλλά μοι
λέξον, τί θέσπισμ' ἐκ Τροφωνίου φέρεις,
παίδων ὅπως νῷν ὑπέρμα συγκραθήσεται;

382 μορφαῖς et ἐν δ' εὐτυχίαις Stobaeus ἕνα δ' ἂν εὐτυχῆ Heath
383 βίῳ P² et suprascr. L: βίον LP Stobaeus 386 ὃς οὔτ' Hermann:
σὺ δ' οὐκ P: σύ γ' οὐκ *l*: ν·ουν ut videtur primitus L 389, 390 εἰ
δ' ἔστιν, ἔλθῃ μητρὸς εἰς ὄψιν ποτέ LP: ultima verba delevi: sic bene
se habet v. 390: ⟨ὦ τλῆμον⟩ ἀλλ' ἐᾶν χρὴ τάδ' Seidler: ἀλλ' οὖν—ἐᾶν
γὰρ χρὴ τάδ' Reiske: ἄλλως ἄρ' ἦν χρηστήρι' Kirchhoff 396 κἀμ'
ὀλῇ (voluit καὶ μόλῃ) λόγος codex A Stobaei fl. 74. 29 397 ἐξε-
λίσσομεν Stobaeus 401 ὁ add. ed. Brubachiana:
om. LP προφθεγμάτων P 406 συγκαθήσεται LP: corr.
Wakefield

Ξο. οὐκ ἠξίωσε τοῦ θεοῦ προλαμβάνειν
μαντεύμαθ'· ἓν δ' οὖν εἶπεν· οὐκ ἄπαιδά με
πρὸς οἶκον ἥξειν οὐδὲ σὲ ἐκ χρηστηρίων.
Κρ. ὦ πότνια Φοίβου μῆτερ, εἰ γὰρ αἰσίως
ἔλθοιμεν, ἅ τε νῷν συμβόλαια πρόσθεν ἦν
ἐς παῖδα τὸν σόν, μεταπέσοι βελτίονα.
Ξο. ἔσται τάδ'· ἀλλὰ τίς προφητεύει θεοῦ;
Ιω. ἡμεῖς τά γ' ἔξω, τῶν ἔσω δ' ἄλλοις μέλει,
οἳ πλησίον θάσσουσι τρίποδος, ὦ ξένε,
Δελφῶν ἀριστῆς, οὓς ἐκλήρωσεν πάλος.
Ξο. καλῶς· ἔχω δὴ πάνθ' ὅσων ἐχρῄζομεν.
στείχοιμ' ἂν εἴσω· καὶ γάρ, ὡς ἐγὼ κλύω,
χρηστήριον πέπτωκε τοῖς ἐπήλυσι
κοινὸν πρὸ ναοῦ· βούλομαι δ' ἐν ἡμέρᾳ
τῇδ'—αἶσία γάρ—θεοῦ λαβεῖν μαντεύματα.
σὺ δ' ἀμφὶ βωμούς, ὦ γύναι, δαφνηφόρους
λαβοῦσα κλῶνας, εὐτέκνους ἕξουσ' θεοῖς
χρησμούς μ' ἐνεγκεῖν ἐξ Ἀπόλλωνος δόμων.
Κρ. ἔσται τάδ', ἔσται. Λοξίας δ' ἐὰν θέλῃ
νῦν ἀλλὰ τὰς πρὶν ἀναλαβεῖν ἁμαρτίας,
ἅπας μὲν οὐ γένοιτ' ἂν εἰς ἡμᾶς φίλος,
ὅσον δὲ χρῄζει—θεὸς γάρ ἐστι—δέξομαι.
Ιω. τί ποτε λόγοισιν ἡ ξένη πρὸς τὸν θεὸν
κρυπτοῖσιν αἰεὶ λοιδορῶσ' αἰνίσσεται;
ἤτοι φιλοῦσά γ' ἧς ὑπερ μαντεύεται,
ἢ καί τι σιγῶσ' ὧν σιωπᾶσθαι χρεών;
ἀτὰρ θυγατρὸς τῆς Ἐρεχθέως τί μοι
μέλει; προσήκει γ' οὐδέν. ἀλλὰ χρυσέαις

408 *μαντεύμαθ'* Barnes : *μάντευμ'* L P δ' *οὖν* L. Dindorf : *γοῦν* L P 412 *ἐς* hic L P 413 malim *ἔστω* 415 *ὦ* add. Duport : om. L P 416 *πάλος l'* : *πάρος* L P 417 *ἔχων* Badham : sed amat abrupte loqui haec persona 422 *βωμόν* Wecklein 429 *οἱ ξένοι* P : corr. *p* 431 *γῆς ὑπερμαντεύεται* L P : corr. Victorius 434 *προσήκει γ' οὐδέν* Reiske : *προσήκει τοὔδας* L P (' *vide ne recte, cf sequentia* ' : Verrall) : *προσῆκέ μ' οὐθέν* Iustin. Mart. de Mon. i. p. 128 : *μέλει, προσῆκον οὐδέν;* Wakefield

πρόχοισιν ἐλθὼν εἰς ἀπορραντήρια
δρόσου καθήσω. νουθετητέος δέ μοι
Φοῖβος, τί πάσχει· παρθένους βίᾳ γαμῶν
προδίδωσι; παῖδας ἐκτεκνούμενος λάθρᾳ
θνήσκοντας ἀμελεῖ; μὴ σύγ'· ἀλλ', ἐπεὶ κρατεῖς,
ἀρετὰς δίωκε. καὶ γὰρ ὅστις ἂν βροτῶν
κακὸς πέφυκῃ, ζημιοῦσιν οἱ θεοί.
πῶς οὖν [δίκαιον τοὺς νόμους ὑμᾶς βροτοῖς
γράψαντας] αὐτοὺς ἀνομίαν ὀφλισκάνειν;
εἰ δ'—οὐ γὰρ ἔσται τῷ λόγῳ δὲ χρήσομαι—
δίκας (βιαίων) δώσετ' ἀνθρώποις (γάμων,)
σὺ καὶ Ποσειδῶν Ζεύς θ' ὃς οὐρανοῦ κρατεῖ,
ναοὺς τίνοντες ἀδικίας κενώσετε.
τὰς ἡδονὰς γὰρ [τῆς προμηθίας πάρος]
σπεύδοντες ἀδικεῖτ'. οὐκέτ' ἀνθρώπους κακῶς
λέγειν δίκαιον, εἰ τὰ τῶν θεῶν καλὰ
μιμούμεθ', ἀλλὰ τοὺς διδάσκοντας τάδε.

Χο. — σὲ τὰν ὠδίνων (λοχίαν [στρ.
ἀνειλείθυιαν,) ἐμὰν
Ἀθάναν, ἱκετεύω,
Προμηθεῖ Τιτᾶνι λοχευ-
θεῖσαν (κατ' ἀκροτάτας
κορυφὰς) Διός, ὦ μάκαιρα Νίκα,
μόλε Πύθιον οἶκον,

435 πρόχοισιν *p* et codd. Iustini : πρόχουσιν L P 438 ἐκτεκνούμενος Iustinus : ⟨τ' ἐκ⟩τεκνούμενος Musgrave : τεκνούμενος L P 439 ἀμέλει L P 440 ἂν Iustinus et Stob. ecl. i. 3. 5 : ὢν L P 441 πεφύκῃ Iustinus (πέφυκε codd. Stobaei) : πεφύκει L P 443 ἀνομίαν] ἀδικίας Iustinus et Clem. Alex. protrept. p. 22 444 λόγῳ Iustinus et Clemens : λοιπῷ L P λόγῳ κεχρήσομαι Iustinus 447 τίνοντες Iustinus et Clemens : τίνοντες δ' L P 448 προμηθείας πέρας Iustinus 449 κακῶς] κακοὺς Iustinus 450 καλὰ L P et Lactant. Inst. v. 15. 11 : κακὰ Stephanus 451 διδάξαντας Iustinus 452 λοχιᾶν Hemsterhuis : λοχίαν suprascr. L : λοχείαν L P 453 ἀνειλείθυιαν ex Hesychio qui hanc fabulam citat restitutum : εἰλείθυιαν L P 457 κορυφὰς L P μάκαιρα] πότνα *l* non solita manu, cf. v. 477 458 μόλε Musurus : μόλει L P: μόλοι P²

(Ὀλύμπου χρυσέων θαλάμων)
πταμένα πρὸς ἀγυιὰς,
Φοιβήιος ἔνθα γᾶς
μεσσόμφαλος ἑστία,
παρὰ χορευομένῳ τρίποδι
μαντεύματα κραίνει,
σὺ καὶ παῖς ἁ Λατογενής,
δύο θεαὶ, δύο παρθένοι,
κασίγνηται σεμναὶ Φοίβου.
ἱκετεύσατε δ', ὦ κόραι,
τὸ παλαιὸν Ἐρεχθέως
γένος εὐτεκνίας χρονίου καθαροῖς
(μαντεύμασί κυρσαι.)

— ὑπερβαλλούσας γὰρ ἔχει [ἀντ.
θνατοῖς εὐδαιμονίας
(ἀκίνητον ἀφορμάν,)
τέκνων οἷς ἂν καρποτρόφοι
(λάμπωσιν ἐν θαλάμοις
πατρίοισι) νεάνιδες ἦβαι,
διαδέκτορα πλούτου
ὡς ἔξοντες ἐκ πατέρων
(ἑτέροις ἐπὶ τέκνοις.)
ἀλκά τε γὰρ ἐν κακοῖς
σύν τ' εὐτυχίαις φίλον,
δορί τε γᾷ πατρίᾳ φέρει
σωτήριον ἀλκάν.
ἐμοὶ μὲν πλούτου τε πάρος

459 Οὐλύμπου Badham 461 γᾶς Reiske : γᾶ L P 462 μεσόμφαλος L P 463 παραχορευομένῳ L P : περιχορευομένῳ Musgrave 465 σύ τε καὶ L P : τε delevit *l* 467 τοῦ ante Φοίβου add. *l* (eadem manus quae v. 457 correxit) : cf. v. 487 472 ὑπερβαλλούσης L correctus 475 κουροτρόφοις vel καρποφόροις Dobree 476, 477 cf. 457 : metro fortasse satisfaceret λάμπωσι νεανίδες | θαλάμοις ἐνὶ πατρίοισιν ἦβαι 479 ἐκ] γ' ἐκ *l* 481 ἀλκά cf. v. 484 483 γᾶ L : γὰρ P 484 ἀλκάν] ἀκμάν Verrall : αἰχμάν Wilamowitz, cf. Her. 438

βασιλικῶν τ' εἶεν θαλάμων
τροφαὶ κήδειοι κεδνῶν γε τέκνων.
τὸν ἄπαιδα δ' ἀποστυγῶ
βίον, ᾧ τε δοκεῖ ψέγω·
μετὰ δὲ κτεάνων μετρίων βιοτᾶς
εὐπαίδος ἐχοίμαν.

— ὦ Πανὸς θακήματα καὶ
παραυλίζουσα πέτρα
μυχώδεσι Μακραῖς,
ἵνα(χοροὺς στείβρυσι ποδοῖν
Ἀγλαύρου κόραι τρίγονοι
στάδια χλοερὰ πρὸ Παλλάδος
ναῶν, συρίγγων
ὑπ' αἰόλας ἰαχᾶς
ὕμνων, ὅτ' ἀναλίοις
συρίζεις, ὦ Πάν,
τοῖς σοῖσιν ἐν ἄντροις,
ἵνα[τεκοῦσά τις Φοίβῳ
παρθένος, ὦ μελέα, βρέφος,]
πτανοῖς ἐξόρισεν θοίναν
θηρσί τε φοινίαν δαῖτα, πικρῶν γάμων
ὕβριν· οὔτ' ἐπὶ κερκίσιν οὔτε(λόγοις
φάτιν)ἄιον εὐτυχίας μετέχειν
[ ] (θεόθεν τέκνα θνατοῖς.

Ιω. πρόσπολοι γυναῖκες, αἳ τῶνδ' ἀμφὶ κρηπῖδας(δόμων
θυοδόκων)φρούρημ' ἔχουσαι δεσπότιν φυλάσσετε,

486 βασιλικῶν θαλάμων τ' εἶεν *l* 487 κήδειοι] fortasse κεδνοί: vide Etym. Magn. et Gudian. s. v. γε del. *l*: responsio dubia 492 καὶ καὶ P 494 μυχώδεσι Tyrwhitt: μυχοὶ δαισὶ L P 495 στείχουσι P 496 Ἀγλαύρου Scaliger: ἀγραύλου L P: cf. v. 23 498 συρίγγων del. Wecklein 500, 501 ὅταν αὐλίοις συρίζῃς L P: corr. Herwerden 502 τοῖσι σοῖς L P: corr. Hartung 503 Φοίβῳ post βρέφος legitur in L P: traieci 504 ἐξόρισεν] ἐξώρισεν *l*: ἐξώρισε L P 505 φοινίαν Matthiae: φονίαν L P 506 λόγων Badham 511 ἔχουσαι Stephanus: ἔχοντα L P δεσπότιν H. Richards: δεσπότην L P

ἐκλέλοιπ' ἤδη τὸν ἱερὸν τρίποδα καὶ χρηστήριον
Ξοῦθος, ἡ μίμνει κατ' οἶκον ἱστορῶν ἀπαιδίαν;
Χο. ἐν δόμοις ἔστ', ὦ ξέν'· οὔπω δῶμ' ὑπερβαίνει τόδε.
ὡς δ' ἐπ' ἐξόδοισιν ὄντος, τῶνδ' ἀκούομεν πυλῶν
δοῦπον, [ἐξιόντα τ' ἤδη δεσπότην ὁρᾶν πάρα.]

Ξο. ὦ τέκνον, χαῖρ'· ἡ γὰρ ἀρχὴ τοῦ λόγου πρέπουσά μοι.
Ιω. χαίρομεν· σὺ δ' εὖ φρόνει γε, καὶ [δύ' ὄντ'] εὖ πράξομεν.
Ξο. δὸς χερὸς φίλημά μοι σῆς σώματός τ' ἀμφιπτυχάς.
Ιω. εὖ φρονεῖς μέν; ἤ σ' ἔμηνε θεοῦ τις, ὦ ξένε, βλάβη;
Ξο. σωφρονῶ· [τὰ φίλταθ' εὑρὼν] οὐ φυγεῖν ἐφίεμαι.
Ιω. παῦε, μὴ ψαύσας τὰ τοῦ θεοῦ στέμματα ῥήξῃς χερί.
Ξο. ἅψομαι· κοὐ ῥυσιάζω, τἀμὰ δ' εὑρίσκω φίλα.
Ιω. οὐκ ἀπαλλάξῃ, πρὶν (εἴσω) τόξα πλευμόνων λαβεῖν;
Ξο. ὡς τί δῆ φεύγεις με; σαυτοῦ γνωρίσας τὰ φίλτατα . . .
Ιω. οὐ φιλῶ φρενοῦν ἀμούσους καὶ μεμηνότας ξένους.
Ξο. κτεῖνε καὶ πίμπρη· πατρὸς γάρ, ἢν κτάνῃς, ἔσῃ φονεύς.
Ιω. ποῦ δέ μοι πατὴρ σύ; ταῦτ' οὖν οὐ γέλως κλύειν ἐμοῦ;
Ξο. οὔ· τρέχων ὁ μῦθος ἄν σοι τἀμὰ σημήνειεν ἄν.
Ιω. καὶ τί μοι λέξεις; Ξο. πατὴρ σὸς εἰμι καὶ σὺ παῖς ἐμός.
Ιω. τίς λέγει τάδε; Ξο. ὅς σ' ἔθρεψεν ὄντα Λοξίας ἐμόν.
Ιω. μαρτυρεῖς σαυτῷ. Ξο. τὰ τοῦ θεοῦ γ' ἐκμαθὼν χρηστήρια.
Ιω. ἐσφάλης αἴνιγμ' ἀκούσας. Ξο. οὐκ ἄρ' ὀρθ' ἀκούομεν.
Ιω. ὁ δὲ λόγος τίς ἐστι Φοίβου; Ξο. τὸν συναντήσαντά μοι . . .
Ιω. τίνα συνάντησιν; Ξο. δόμων τῶνδ' ἐξιόντι τοῦ θεοῦ

515 *τόνδ'* Ge. Schmidt 519–676 lineolae pro nominibus in P
521 *οὐ* scripsi : *εἰ* L P: lectio dubia : vulgo *οὐ φρονῶ* (Jacobs), *εἰ φιλεῖν* (*l*, non L²) *ἐφίεμαι ;* 524 *πνευμόνων* L P 525 *με* Heath : *ἐμὲ* L P *γνώρισον* Hermann 526 *οὐ φιλῶ* Scaliger : *ὀφείλω* L P *φρενοῦν* L : *φρενῶν* P 528 *ἐμοῦ* (' *ludibrium mei* ') L P : *ἐμοὶ* suprascr. L 532 *γ'* om. L, add. *l*

Ιω. συμφορᾶς τίνος κυρῆσαι; Ξο. παῖδ' ἐμὸν πεφυκέναι.
Ιω. σὸν γεγῶτ', ἢ δῶρον ἄλλως; Ξο. δῶρον, ὄντα δ' ἐξ ἐμοῦ.
Ιω. πρῶτα δῆτ' ἐμοὶ ξυνάπτεις πόδα σόν; Ξο. οὐκ ἄλλῳ, τέκνον.
Ιω. ἡ τύχη πόθεν ποθ' ἥκει; Ξο. δύο μίαν θαυμάζομεν.
Ιω. ἔα. τίνος δέ σοι πέφυκα μητρός; Ξο. οὐκ ἔχω φράσαι.
Ιω. οὐδὲ Φοῖβος εἶπε; Ξο. τερφθεὶς τοῦτο, κεἶν' οὐκ ἠρόμην.
Ιω. γῆς ἄρ' ἐκπέφυκα μητρός. Ξο. (οὐ πέδον τίκτει τέκνα.)
Ιω. πῶς ἂν οὖν εἴην σός; Ξο. οὐκ οἶδ', ἀναφέρω δ' ἐς τὸν θεόν.
Ιω. φέρε λόγων ἀψώμεθ' ἄλλων. Ξο. ταῦτ' ἀμείνον', ὦ τέκνον.
Ιω. ἦλθες ἐς νόθον τι λέκτρον; Ξο. μωρίᾳ γε τοῦ νέου.
Ιω. πρὶν κόρην λαβεῖν Ἐρεχθέως; Ξο. οὐ γὰρ ὕστερόν γέ πω.
Ιω. ἆρα δῆτ' ἐκεῖ[μ' ἔφυσας]; Ξο. τῷ χρόνῳ γε συντρέχει.
Ιω. κᾆτα πῶς ἀφικόμεσθα δεῦρο . . . Ξο. ταῦτ' ἀμηχανῶ.
Ιω. διὰ μακρᾶς ἐλθὼν κελεύθου; Ξο. τοῦτο κἄμ' ἀπαιολεῖ.
Ιω. Πυθίαν δ' ἦλθες πέτραν πρίν; Ξο. ἐς φανὰς γε Βακχίου.
Ιω. προξένων δ' ἔν του κατέσχες; Ξο. ὅς με Δελφίσιν κόραις . . .
Ιω. ἐθιάσευσ', ἢ πῶς τάδ' αὐδᾷς; Ξο. Μαινάσιν γε Βακχίου.
Ιω. ἔμφρον' ἢ κάτοινον ὄντα; Ξο. Βακχίου πρὸς ἡδοναῖς.

536 κυρήσειν Nauck : sed cf. πεφυκέναι 537 δ' Musgrave : σ' L P, sed σ ex τ fortasse factum in L 539 Ιω.] nulla nota in P 540 ἔα.] ἐκ Bothe ; sed nimirum amplexus Xuthi puer reicit πέφυκα μητρός Canter : μητρὸς πέφυκα L P 541 τοῦτο apogr. Paris. : τούτω L P : τῷδε Dindorf 542 πέδον L : παίδων P 544 ἄμεινον L P 545 νέου (et in marg. τῆς νεότητος) L : λόγου P : voluit, nisi fallor, τοῦ ἀλόγου sc. μέρους τῆς ψυχῆς : cf. fr. 650 549 ἀπαιολᾷ Musgrave 551 ἔν του Madvig : ἐν τῷ L P 552 ἐθιάσευσ' . . . γε Musgrave : ἐθίασέ σ' . . . τε L P 553 κάτοινον ed. Hervag. altera : κάτοικον L P

Ιω. τοῦτ' ἐκεῖν' ἴν' ἐσπάρημεν. Ξο. ὁ πότμος ἐξηῦρεν,
τέκνον. 554
Ιω. πῶς δ' ἀφικόμεσθα ναούς; Ξο. ἔκβολον κόρης ἴσως.
Ιω. ἐκπεφεύγαμεν τὸ δοῦλον. Ξο. πατέρα νυν δέχου,
τέκνον.
Ιω. τῷ θεῷ γοῦν οὐκ ἀπιστεῖν εἰκός. Ξο. εὖ φρονεῖς ἄρα.
Ιω. καὶ τί βουλόμεσθά γ' ἄλλο . . . Ξο. νῦν ὁρᾷς ἃ
χρή σ' ὁρᾶν.
Ιω. ἦ Διὸς παιδὸς γενέσθαι παῖς; Ξο. ὁ σοί γε γίγνεται.
Ιω. ἦ θίγω δῆθ' οἵ μ' ἔφυσαν; Ξο. πιθόμενός γε τῷ
θεῷ. 560
Ιω. χαῖρέ μοι, πάτερ . . . Ξο. φίλον γε φθέγμ' ἐδε-
ξάμην τόδε.
Ιω. ἡμέρα θ' ἡ νῦν παροῦσα. Ξο. μακάριόν γ' ἔθηκέ με.
Ιω. ὦ φίλη μῆτερ, πότ' ἄρα καὶ σὸν ὄψομαι δέμας;
νῦν προθῶ σε μᾶλλον ἢ πρίν, ἥτις εἶ ποτ', εἰσιδεῖν.
ἀλλ' ἴσως τέθνηκας, ἡμεῖς δ' οὐδὲν ἂν δυναίμεθα. 565
Χο. κοιναὶ μὲν ἡμῖν δωμάτων εὐπραξίαι·
ὅμως δὲ καὶ δέσποιναν εἰς τέκν' εὐτυχεῖν
ἐβουλόμην ἂν τούς τ' Ἐρεχθέως δόμους.
Ξο. ὦ τέκνον, εἰς μὲν σὴν ἀνεύρεσιν θεὸς
ὀρθῶς ἔκρανε, καὶ συνῆψ' ἐμοί τε σέ, 570
σύ τ' αὖ τὰ φίλταθ' ηὗρες οὐκ εἰδὼς πάρος.
ὃ δ' ᾔξας ὀρθῶς, τοῦτο κἄμ' ἔχει πόθος,
ὅπως σύ τ', ὦ παῖ, μητέρ' εὑρήσεις σέθεν,
ἐγώ θ' ὁποίας μοι γυναικὸς ἐξέφυς.
χρόνῳ δὲ δύντες ταὐτ' ἴσως εὕροιμεν ἄν. 575
ἀλλ' ἐκλιπὼν θεοῦ δαπέδ' ἀλητείαν τε σὴν,
εἰς τὰς Ἀθήνας στεῖχε κοινόφρων πατρί,

554 ἐκεῖν' ἴν' Elmsley : ἐκεῖ νῦν L P πότμος Heath : πότμος σ' L P 558 βουλώμεσθα primitus L 559 et ἦ et ἦ L P θ Scaliger : ἦ L P 560 πειθόμενος L P : corr. Heath 561 φίλον γε P et L a se ipso correctus: φίλον primitus L : φίλον τὸ Wilamowitz 565 οὐδὲν ἂρ L P : unde οὐδὲν ἆρ' ὀναίμεθ' ἂν Matthiae (οὐδὲν ἂν ex P referebatur) 569 ἀνύρεσιν P : ἀναίρεσιν f 577 στεῖχε L : ἦλθε P

οὖ σ' ὄλβιον μὲν σκῆπτρον ἀναμένει πατρός,
πολὺς δὲ πλοῦτος· οὐδὲ θάτερον νοσῶν
δυοῖν κεκλήσῃ δυσγενὴς πένης θ' ἅμα,
ἀλλ' εὐγενής τε καὶ πολυκτήμων βίου.
σιγᾷς; τί πρὸς γῆν ὄμμα σὸν βαλὼν ἔχεις;
ἐς φροντίδας δ' ἀπῆλθες, ἐκ δὲ χαρμονῆς
πάλιν μεταστὰς δείμα προσβάλλεις πατρί.

Ιω. οὐ ταὐτὸν εἶδος φαίνεται τῶν πραγμάτων
πρόσωθεν, ὄντων ἐγγύθεν θ' ὁρωμένων.
ἐγὼ δὲ τὴν μὲν συμφορὰν ἀσπάζομαι,
πατέρα σ' ἀνευρών· ὧν δὲ γιγνώσκω, πάτερ,
ἄκουσον. εἶναί φασι τὰς αὐτόχθονας
κλεινὰς Ἀθήνας οὐκ ἐπείσακτον γένος,
ἵν' ἐσπεσοῦμαι δύο νόσω κεκτημένος,
πατρὸς τ' ἐπακτοῦ, καὐτὸς ὢν νοθαγενής.
καὶ τοῦτ' ἔχων τοὔνειδος, ἀσθενὴς μὲν ὢν . . .
[μηδὲν καὶ οὐδὲν ὢν κεκλήσομαι·]
ἦν δ' ἐς (τὸ πρῶτον πόλεος) ὁρμηθεὶς (ζυγὸν)
ζητῶ τις εἶναι, τῶν μὲν ἀδυνάτων ὕπο
μισησόμεσθα· λυπρὰ γὰρ τὰ κρείσσονα·
ὅσοι δέ, χρηστοὶ δυνάμενοί τ' εἶναι σοφοί,
σιγῶσι κοὐ σπεύδουσιν ἐς τὰ πράγματα,
γέλωτ' ἐν αὐτοῖς, μωρίαν τε λήψομαι
οὐχ ἡσυχάζων ἐν πόλει φόβου πλέᾳ.
(τῶν δ' †αὖ λογίων τε† χρωμένων τε τῇ πόλει
(ἐς ἀξίωμα βὰς) πλέον φρουρήσομαι
ψήφοισιν. οὕτω γὰρ τάδ', ὦ πάτερ, φιλεῖ·

579, 580 suspecti : cf. 591, 592 583 δ'] τ' Dindorf, nota interrogativa post πατρί non post ἔχεις posita 585 οὐ ταὐτ' (suprascr. τὸ αὐτὸ) ὄνειδος L : οὐ ταῦτ' ὄνειδος P : corr. Scaliger 588 πάτερ (πᾶ-) Badham : πέρι L P 593 ἔχον P 594 'verba ad tegendam aposiopesin interpolata,' Verrall : ⟨ἀστοῖς τὸ⟩ μηδὲν κοὐδένων Hermann : ⟨ἆρ' οὐ τὸ⟩ μηδὲν Bruhn 595 πόλεως L P 598 τ', ὄντες σοφοί, Herwerden 601 φόβου] ψόφου Stephanus 602 αὖτε (malim οὔτε) λογίων Heath contra usum Euripideum : αὖ λόγῳ τε Klinkenberg: αὖ λεγόντων Schaefer

οἳ τὰς πόλεις ἔχουσι κἀξιώματα,
τοῖς ἀνθαμίλλοις εἰσὶ πολεμιώτατοι.
ἐλθὼν δ' ἐς οἶκον ἀλλότριον ἔπηλυς ὢν
γυναῖκά θ' ὡς ἄτεκνον, ἣ κοινουμένη
τὰς συμφορὰς σοὶ πρόσθεν, ἀπολαχοῦσα νῦν
αὐτὴ καθ' αὑτὴν τὴν τύχην οἴσει πικρῶς,
πῶς οὐχ(ὑπ' αὐτῆς εἰκότως) μισήσομαι,
ὅταν παραστῶ σοὶ μὲν ἐγγύθεν ποδός,
ἣ δ' οὖσ' ἄτεκνος(τὰ σὰ φίλ') εἰσορᾷ πικρῶς,
κᾆτ' ἣ προδοὺς σύ μ' ἐς δάμαρτα σὴν βλέπῃς
ἢ τἀμὰ τιμῶν δῶμα συγχέας ἔχῃς;
ὅσας σφαγὰς δὴ φαρμάκων τε θανασίμων
γυναῖκες ἡῦρον ἀνδράσιν διαφθοράς.
ἄλλως τε τὴν σὴν ἄλοχον οἰκτίρω, πάτερ,
(ἄπαιδα γηράσκουσαν·) οὐ γὰρ ἀξία
πατέρων ἀπ' ἐσθλῶν οὖσ' ἀπαιδία νοσεῖν.
[τυραννίδος δὲ τῆς μάτην αἰνουμένης
τὸ μὲν πρόσωπον ἡδύ,]τὰν δόμοισι δὲ
λυπηρά· τίς γὰρ μακάριος, τίς εὐτυχής,
ὅστις δεδοικὼς καὶ παραβλέπων βίον
αἰῶνα τείνει; δημότης ἂν εὐτυχὴς
ζῆν ἂν θέλοιμι μᾶλλον ἢ τύραννος ὤν,
ᾧ τοὺς πονηροὺς ἡδονὴ φίλους ἔχειν,
ἐσθλοὺς δὲ μισεῖ κατθανεῖν φοβούμενος.
εἴποις ἂν ὡς ὁ χρυσὸς ἐκνικᾷ τάδε,
πλουτεῖν τε τερπνόν; οὐ φιλῶ ψόφους κλύειν

605 ἔχοντες ἀξίωμά τε Stob. fl. 45. 4 : ἔχουσιν, ἀξιώματος Badham
607 ἐς L *p* : om. P 610 αὐτὴ Musurus, puto : αὐτὴν L P
611 πῶς Canter : πῶς δ' L P 615 συγχέας L nunc : ***χέας primitus L
616 τε add. Heath : om. L P 616, 617 del. Dindorf 620 ἀπαιδίᾳ Dindorf : ἀπαιδίαν L P 621 τῆς πάλαι θρυλουμένης Stob. fl. 49. 2 624 περιβλέπων Stobaeus βίον] βίαν Stephanus : βίου Nauck 625 δημότης Stobaeus : δημότης δ' L P
627 ᾧ] οἷς Stobaeus : ὅτῳ πονηροὺς Wilamowitz 628 μισεῖν . . . φοβουμένους Stobaeus 630 ψόφους L P : cf. vocabulum ψοφοδεής : ψόγους Brodaeus

ἐν χερσὶ σῴζων ὅλβον, οὐδ' ἔχειν πόνους·
εἴη γ' ἐμοὶ ⟨μὲν⟩ μέτρια μὴ λυπουμένῳ.
ἃ δ' ἐνθάδ' εἶχον ἀγάθ' ἄκουσόν μου, πάτερ·
τὴν φιλτάτην μὲν πρῶτον ἀνθρώπῳ σχολὴν
ὄχλον τε μέτριον, οὐδέ μ' ἐξέπληξ' ὁδοῦ
πονηρὸς οὐδείς· κεῖνο δ' οὐκ ἀνασχετόν,
εἴκειν ὁδοῦ χαλῶντα τοῖς κακίοσιν.
θεῶν δ' ἐν εὐχαῖς ἢ γόοισιν ἢ† βροτῶν,
ὑπηρετῶν χαίρουσιν, οὐ γοωμένοις.
καὶ τοὺς μὲν ἐξέπεμπον, οἱ δ' ἦκον ξένοι,
ὥσθ' ἡδὺς αἰεὶ καινὸς ἐν καινοῖσιν ἦ,
ὃ δ' εὐκτὸν ἀνθρώποισι, κἂν ἄκουσιν ᾖ,
δίκαιον εἶναί μ' ὁ νόμος ἡ φύσις θ' ἅμα
παρεῖχε τῷ θεῷ. ταῦτα συννοούμενος
κρείσσω νομίζω τἀνθάδ' ἢ τἀκεῖ, πάτερ.
ἔα δ' ἔμ' αὐτοῦ ζῆν· ἴση γὰρ ἡ χάρις,
μεγάλοισι χαίρειν σμικρά θ' ἡδέως ἔχειν.

Χο. καλῶς ἔλεξας, εἴπερ οὖς ἐγὼ φιλῶ
ἐν τοῖσι σοῖσιν εὐτυχήσουσιν φίλοις.

Ξο. παῦσαι λόγων τῶνδ', εὐτυχεῖν δ' ἐπίστασο·
θέλω γὰρ οὔπέρ σ' ἠῦρον ἄρξασθαι, τέκνον,
κοινῆς τραπέζης, δαῖτα πρὸς κοινὴν πεσών,
θῦσαί θ' ἅ σου πρὶν γενέθλι' οὐκ ἐθύσαμεν.
καὶ νῦν μὲν ὡς δὴ ξένον ἄγων σ' ἐφέστιον
δείπνοισι τέρψω, τῆς δ' Ἀθηναίων χθονὸς
ἄξω θεατὴν δῆθεν, ὡς οὐκ ὄντ' ἐμόν.
καὶ γὰρ γυναῖκα τὴν ἐμὴν οὐ βούλομαι
λυπεῖν ἄτεκνον οὖσαν αὐτὸς εὐτυχῶν.

632 μὲν om. L P : add. ed. Brubach secunda : εἴη δ' ἔμοιγε Lenting
634 ἀνθρώπῳ Wakefield : ἀνθρώποων L P 635 ἐξέπλησσ' Badham
638 ἢ λόγοισιν ἢ Musgrave : fortasse ἦγον οἷς συνῆ 641 καινὸς L *p* : κενὸς P ἐν Hermann : ἂν L P ἦν L P 646 ἔμ' αὐτοῦ Badham : ἐμαυτῶ L P : ἐμαυτῷ ζῆν μ'· Dindorf 649 φίλοις (a τὰ φίλα ductum)] γρ. λόγοις suprascr. L 651 θέλω L : ἐλθὼν P
656 οὐχ ὡς ὄντ' Badham

χρόνῳ δὲ καιρὸν λαμβάνων προσάξομαι
δάμαρτ' ἐᾶν σε σκῆπτρα τἄμ' ἔχειν χθονός.
Ἴωνα δ' ὀνομάζω σε τῇ τύχῃ πρέπον,
ὠθούνεκ' ἀδύτων ἐξιόντι μοι θεοῦ
ἴχνος συνῆψας πρῶτος. ἀλλὰ τῶν φίλων
πλήρωμ' ἀθροίσας βουθύτῳ σὺν ἡδονῇ
πρόσειπε, μέλλων Δελφίδ' ἐκλιπεῖν πόλιν.
ὑμῖν δὲ σιγᾶν, δμωίδες, λέγω τάδε,
ἢ θάνατον εἰπούσαισι πρὸς δάμαρτ' ἐμήν.

Ιω. στείχοιμ' ἄν. ἓν δὲ τῆς τύχης ἄπεστί μοι·
εἰ μὴ γὰρ ἥτις μ' ἔτεκεν εὑρήσω, πάτερ,
ἀβίωτον ἡμῖν. εἰ δ' ἐπεύξασθαι χρεών,
ἐκ τῶν Ἀθηνῶν μ' ἡ τεκοῦσ' εἴη γυνή,
ὥς μοι γένηται μητρόθεν παρρησία.
καθαρὰν γὰρ ἦν τις ἐς πόλιν πέσῃ ξένος,
κἂν τοῖς λόγοισιν ἀστὸς ᾖ, τό γε στόμα
δοῦλον πέπαται κοὐκ ἔχει παρρησίαν.

Χο. — ὁρῶ δάκρυα καὶ πενθίμους [στρ.
⟨ἀλαλαγὰς⟩ στεναγμάτων τ' ἐσβολάς,
ὅταν ἐμὰ τύραννος εὐπαιδίαν
πόσιν ἔχοντ' εἰδῇ,
αὐτὴ δ' ἄπαις ᾖ καὶ λελειμμένη τέκνων.
τίν', ὦ παῖ πρόμαντι Λατοῦς, ἔχρησας ὑμνῳδίαν;
πόθεν ὁ παῖς ὅδ' ἀμφὶ ναοὺς σέθεν
τρόφιμος ἐξέβα; γυναικῶν τίνος;
οὐ γάρ με σαίνει θέσφατα μή τιν' ἔχῃ δόλον.
δειμαίνω συμφοράν,
ἐφ' ὅ ποτε βάσεται.

659 λαμβάνω P 664 ἀθρήσας primitus L: corr. ipse 666 δμωΐδες Barnes: δμωίδεσσι L P 674 τοῖς νόμοισιν Conington 676 post πενθίμους ἄλλας addidit (in rasura ubi Prinzius ἄ***γ* legit, nos nihil certum) et γε initio v. sequentis praef. *l*: nihil horum P: ἀλαλαγὰς add. Hermann: cf. v. 695 677 στεναγμάτων Musgrave, cl. v. 696: στεναγμῶν L P 679 εἰδῇ Wakefield: ἤδη L P 686 ἔχει P

ἄτοπος ἄτοπα γὰρ παραδίδωσί μοι,
τὸ δ' ἔτ' εὔφημ' ἔχει,
δόλον τύχαν θ', ὁ παῖς . . .
ἄλλων τραφεὶς ἐξ αἱμάτων.
τίς οὐ τάδε ξυνοίσεται;

— φίλαι, πότερ' ἐμᾷ δεσποίνᾳ [ἀντ.
τάδε τορῶς ἐς οὖς γεγωνήσομεν;
πόσιν, ἐν ᾧ τὰ πάντ' ἔχουσ' ἐλπίδων
μέτοχος ἦν, τλάμων, . . .
— νῦν δ' ἡ μὲν ἔρρει συμφοραῖς, ὃ δ' εὐτυχεῖ.
— πολιὸν ἐσπεσοῦσα γῆρας, πόσις δ' . . .
— ἀτίετος φίλων.
— μέλεος, ὃς θυραῖος ἐλθὼν δόμους,
μέγαν ἐς ὄλβον, οὐκ ἴσωσεν τύχης . . .
(— ὄλοιτ', ὄλοιτο) πότνιαν ἐξαπαφὼν ἐμάν.
— καὶ θεοῖσιν μὴ τύχοι
καλλίφλογα πέλανον ἐπὶ
πυρὶ καθαγνίσας· τὸ δ' ἐμὸν εἴσεται,
⟨ὅσον ἀμᾶς ἔφυν⟩
τυραννίδος φίλα.
— ἦ δὴ πέλας δείπνων κυρεῖ
παῖς καὶ πατὴρ νέος νέων.

— ἰὼ δειράδες Παρνασσοῦ πέτρας
ἔχουσαι σκόπελον οὐράνιόν θ' ἕδραν,

691 τάδε τ' εὔφημα ἔχει L P : divisi 692 τέχναν θ' Schoemann
691, 692 vulgo corruptissimi dicuntur : μοι τάδε θεοῦ φήμα. ἔχει δόμων
τύχαν ὁ παῖς Nauck : sed fortasse sensus est : '*cetera silentio tegit,*
fraudem casumque (*artemque*), *puer iste*' : cf. 709 sq. 695-714 aut
corrupti, aut confusas et interruptas praebent singularum ancillarum
sententias ; cf. Suppl. 40, Tro. 577 sqq., Alc. 872 sqq. : paragraphos
addidi 695 ἐμᾷ ποτνίᾳ Badham : cf. v. 676 ἐς L : εἰς P
700 πόσις δ'] ἄποσις τ' Hartung 703 ἴσωσεν Wakefield : ἔσωσε L P
τύχας Bothe : sed videntur verba ὄλοιτ' ὄλοιτο interiecta esse ab alia :
cf. 701 704 πότνια P 705 καὶ om. P θεοῖσι L P
709 lacunam indicavit Canter : ex. gr. supplevi 711 ἤδη Reiske
πέλας Seidler : πελάσας L P δεῖπνον P 713 νέων] νέου Hartung :
versus fortasse spurii 714 ἰὼ Badham : ἵνα L P : ἄγναὶ Bruhn

ἵνα Βάκχιος ἀμφιπύρους ἀνέχων πεύκας
λαιψηρὰ πηδᾷ νυκτιπόλοις ἅμα σὺν Βάκχαις,
μή ποτ' εἰς ἐμὰν πόλιν ἵκοιθ' ὁ παῖς,
νέαν δ' ἀμέραν ἀπολιπὼν θάνοι.
στενομένα γὰρ ἂν πόλις ἔχοι σκῆψιν
ξενικὸν ἐσβολὰν . . .

. . . . .

ἁλίσας ὁ πάρος ἀρχαγὸς ὢν
Ἐρεχθεὺς ἄναξ.

Κρ. ὦ πρέσβυ παιδαγώγ' Ἐρεχθέως πατρὸς
τοὐμοῦ ποτ' ὄντος, ἡνίκ' ἦν ἔτ' ἐν φάει,
ἔπαιρε σαυτὸν πρὸς θεοῦ χρηστήρια,
ὥς μοι συνησθῇς, εἴ τι Λοξίας ἄναξ
θέσπισμα παίδων ἐς γονὰς ἐφθέγξατο.
σὺν τοῖς φίλοις γὰρ ἡδὺ μὲν πράσσειν καλῶς·
ἃ μὴ γένοιτο δ', εἴ τι τυγχάνοι κακόν,
ἐς ὄμματ' εὔνου φωτὸς ἐμβλέψαι γλυκύ.
ἐγὼ δέ σ', ὥσπερ καὶ σὺ πατέρ' ἐμόν ποτε,
δέσποιν' ὅμως οὖσ' ἀντικηδεύω πατρός.

ΠΡΕΣΒΥΤΗΣ

ὦ θύγατερ, ἄξι' ἀξίων γεννητόρων
ἤθη φυλάσσεις, κοὐ καταισχύνασ' ἔχεις
τοὺς σοὺς παλαιούς, ἐκγόνους αὐτόχθονας.
ἔλχ' ἕλκε πρὸς μέλαθρα καὶ κόμιζέ με.
αἰπεινά τοι μαντεῖα· τοῦ γήρως δέ μοι

716 ἀμφιπύρους Brodaeus: ἀμφιπόρους L: ἀμφὶ πόρους P 719 ποτ'] ποθ' LP: τί ποτ' Hermann 720 θάνοι] φθάνοι Herwerden 722 lacunam posuit Badham: locus nondum sanatus: εἰσβολᾶν Verrall: ἅλις ἅλις ὁ πάρος (πάροιθεν Kirchhoff) Scaliger sine lacuna 725–734 omissos in textu in margine addidit L 730 σὺν τοῖς φίλοισι δ' Stob. fl. 113. 4 731 ἃ] ὃ Stephanus: εἰ δ' ἆρα συμβαίνοι τι δυσχερέστερον Stobaeus 732 ἐμβλέψαι Plutarchus (bis, Mor. 49 F et 69 A) et Stobaeus: ἐμβλέπειν Schol. Pind. Nem. viii 73: εἰσβλέψαι LP 735 πρεσβύτης L: aut idem aut πρέσβυς P 737 del. Hermann 739 τοι Valckenaer, et videtur proverbium esse: δέ μοι LP

συνεκπονοῦσα κῶλον ἰατρὸς γενοῦ.
Κρ. *ἔπου νυν· ἴχνος δ' ἐκφύλασσ' ὅπου τίθης.*
Πρ. *ἰδού.*
τὸ τοῦ ποδὸς μὲν βραδύ, τὸ τοῦ δὲ νοῦ ταχύ.
Κρ. *βάκτρῳ δ' ἐρείδου περιφερῆ στίβον χθονός.*
Πρ. *καὶ τοῦτο τυφλόν, ὅταν ἐγὼ βλέπω βραχύ.*
Κρ. *ὀρθῶς ἔλεξας· ἀλλὰ μὴ παρῇς κόπῳ.*
Πρ. *οὔκουν ἑκών γε· τοῦ δ' ἀπόντος οὐ κρατῶ.*

Κρ. *γυναῖκες, ἱστῶν τῶν ἐμῶν καὶ κερκίδος*
δούλευμα πιστόν, τίνα τύχην λαβὼν πόσις
βέβηκε παίδων, ὧνπερ οὕνεχ' ἥκομεν;
σημήνατ'· εἰ γὰρ ἀγαθά μοι μηνύσετε,
οὐκ εἰς ἀπίστους δεσπότας βαλεῖς χάριν.
Χο. — *ἰὼ δαῖμον.*
Πρ. *τὸ φροίμιον μὲν τῶν λόγων οὐκ εὐτυχές.*
Χο. — *ἰὼ τλᾶμον.*
Πρ. *ἀλλ' ἤ τι θεσφάτοισι δεσποτῶν νοσῶ;*
Χο. — *εἶέν· τί δρῶμεν; θάνατος ὧν κεῖται πέρι . . .*
Κρ. *τίς ἥδε μοῦσα, χὠ φόβος τίνων πέρι;*
Χο. — *εἴπωμεν ἢ σιγῶμεν; ἢ τί δράσομεν;*
Κρ. *εἶφ'· ὡς ἔχεις γε συμφοράν τιν' εἰς ἐμέ.*
Χο. — *εἰρήσεταί τοι, κεἰ θανεῖν μέλλω διπλῇ.*
οὐκ ἔστι σοι, δέσποιν', ἐπ' ἀγκάλαις λαβεῖν
τέκν', οὐδὲ μαστῷ σῷ προσαρμόσαι ποτέ.
Κρ. *ὤμοι, θάνοιμι.*

741 *τιθεῖς* L : *τιθεὶς* P 743 *βάκτρῳ* P *ἐρείδου*] *ἐρεύνα* Schoemann *περιφερεῖ* Reiske 745 *μὴ 'πάρεσκε πω* L et in rasura P vel *p* : corr. post Tyrwhittum (*πάρες*) Paley 746 *ἀπόντος* Reiske : *ἄκοντος* L P 750 *μηνύσετε* Barnes : *μηνύσατε* L P 751 *χάριν* Elmsley : *χαράν* L P 752 *δαίμων* P 753–756 Choro tribuunt L P : 753 et 755 Canter Creusae tribuit, Seni Hermannus 755 *ἀλλ' ἤ* Musgrave : *ἀλλὰ* L P *νοσεῖς* Musgrave : *νοσεῖ* Radermacher et Bayfield 759 *συμφορὰν τίν'* L P 761 *ἐπ'*] *ἐν* Matthiae, sed cf. I. T. 1250 762 *τέκνον* P *ποτέ* Jacobs : *τάδε* L P

Πρ. θύγατερ. Κρ. ὦ τάλαιν'
ἐγὼ συμφορᾶς, ἔλαβον ἔπαθον ἄχος
ἀβίοτον, φίλαι.
διοιχόμεσθα.
Πρ. τέκνον. Κρ. αἰαῖ αἰαῖ· 765
διανταῖος ἔτυπεν ὀδύνα με πλευ-
μόνων τῶνδ' ἔσω.
Πρ. μήπω στενάξῃς . . .
Κρ. ἀλλὰ πάρεισι γόοι.
Πρ. πρὶν ἂν μάθωμεν . . .
Κρ. ἀγγελίαν τίνα μοι; 770
Πρ. εἰ ταὐτὰ πράσσων δεσπότης τῆς συμφορᾶς
κοινωνός ἐστιν, ἢ μόνη σὺ δυστυχεῖς.
Χο. κείνῳ μέν, ὦ γεραιέ, παῖδα Λοξίας
ἔδωκεν, ἰδίᾳ δ' εὐτυχεῖ ταύτης δίχα. 775
Κρ. τόδ' ἐπὶ τῷδε κακὸν ἄκρον ἔλακες
ἄχος ἐμοὶ στένειν.
Πρ. πότερα δὲ φῦναι δεῖ γυναικὸς ἔκ τινος
τὸν παῖδ' ὃν εἶπας, ἢ γεγὼς' ἐθέσπισεν;
Χο. ἤδη πεφυκότ' ἐκτελῇ νεανίαν 780
δίδωσιν αὐτῷ Λοξίας· παρῆ δ' ἐγώ.
Κρ. πῶς φῄς; ἄφατον ἄφατον ἀναύδητον
λόγον ἐμοὶ θροεῖς.
Πρ. κἄμοιγε. πῶς δ' ὁ χρησμὸς ἐκπεραίνεται, 785

763 Πρ. ὤμοι θάνοιμι θύγατερ ὦ τάλαιν' ἐγώ. Κρ. εἶπ' ὡς ἔχεις γε συμφορὰν τίν' εἰς ἐμὲ συμφορᾶς L P : versum repetitum (759) delevit ed. Hervagiana secunda, personarum notas corr. Boissonade 764 ἀβίοτον Elmsley : βίοτον ὦ L P : ἄβιον ὦ Hermann 765 διοιχόμεσθα Seni tribuunt L P, Creusae continuat Boissonade 767 ἔτυπεν ἔτυπεν L P : alterum ἔτυπεν del. ed. Hervagiana prima πνευμόνων L P 771 ταῦτα L P 775 εὐτυχεῖ *p* : εὐτυχῶ L P 776 ἔλακες ⟨ἔλακες⟩ Seidler 778 Πρ. L : nullam notam P δὲ φῦναι δεῖ Scaliger : διαφῦναι δὴ L *p* : διαψῆναι δὴ P 780 et πεφυκότ', ni fallor, et παραπεφυκότ' L P : (παρα L delevit scriptum, P omissum rubrica addidit) 781 παρῆν L P 782 claudicat metrum ; fortasse ἄφατον αὖ φάτιν. ἀναύδατον Dindorf 785 Πρ. κἄμοιγε Κρ. πῶς L P : corr. Seidler

σαφέστερόν μοι φράζε, χῶστις ἔσθ' ὁ παῖς.
Χο. ὅτῳ ξυναντήσειεν ἐκ θεοῦ συθεὶς
πρώτῳ πόσις σός, παῖδ' ἔδωκ' αὐτῷ θεός.
Κρ. ὀτοτοτοτοῖ· τὸν δ' ἐμὸν ἄτεκνον ἄτεκνον ἔλακεν
ἄρα βίοτον; ἐρημίᾳ δ' ὀρφανοὺς
δόμους οἰκήσω.
Πρ. τίς οὖν ἐχρήσθη; τῷ συνῆψ' ἴχνος ποδὸς
πόσις ταλαίνης; πῶς δὲ ποῦ νιν εἰσιδών;
Χο. οἶσθ', ὦ φίλη δέσποινα, τὸν νεανίαν
ὃς τόνδ' ἔσαιρε ναόν; οὗτος ἔσθ' ὁ παῖς.
Κρ. ἀν' ὑγρὸν ἀμπταίην αἰθέρα πόρσω γαί-
ας Ἑλλανίας, ἀστέρας ἑσπέρους,
οἷον οἷον ἄλγος ἔπαθον, φίλαι.
Πρ. ὄνομα δὲ ποῖον αὐτὸν ὀνομάζει πατήρ;
οἶσθ', ἢ σιωπῇ τοῦτ' ἀκύρωτον μένει;
Χο. Ἴων', ἐπείπερ πρῶτος ἥντησεν πατρί.
Πρ. μητρὸς δ' ὁποίας ἐστὶν . . .; Χο. οὐκ ἔχω φράσαι.
φροῦδος δ'—ἵν' εἰδῇς πάντα τἀπ' ἐμοῦ, γέρον—
παιδὸς προθύσων ξένια καὶ γενέθλια
σκηνὰς ἐς ἱερὰς τῆσδε λαθραίως πόσις,
κοινὴν ξυνάψων δαῖτα παιδὶ τῷ νέῳ.
Πρ. δέσποινα, προδεδόμεσθα—σὺν γάρ σοι νοσῶ—
τοῦ σοῦ πρὸς ἀνδρός, καὶ μεμηχανημένως
ὑβριζόμεσθα δωμάτων τ' Ἐρεχθέως
ἐκβαλλόμεσθα. καὶ σὸν οὐ στυγῶν πόσιν

787 ἐκ ναοῦ Nauck 789 ὀττοτοττοτοῖ P *l* vel L : ὀτοτοττοτοι primitus L τὸν Badham : τὸ L P ἄτεκνον ter P ἔλακεν scripsi : ἔλαβεν L P : ἔλαχεν Wecklein 792 Creusae notam praef. L, om. P : corr. Seidler 793 πῶς δέ που νιν εἰσίδω L P : corr. Scaliger 796 ἀμπταίην Wakefield : ἂν πταίην L P πόρσω Dindorf : πρόσω L P 797 ἑσπερίους L P : corr. Seidler 799 φίλαι erasum in L : postmodo additum in P 803 sic L *p* (δὲ ποίας apogr. Paris.) : notam Χο. omiserat P sed spatio vacuo relicto : vulgo post Kirchhoffium totus Choro tribuitur 807 κοινὴν Kirchhoff : κοινῇ L P· δαῖτα Stephanus (et cod. Riccard. 32) : παῖδα L P 808 Πρ. notam om. L P : πρε. *l* : θε. (i.e. θεράπων) *p*

λέγω, σὲ μέντοι μᾶλλον ἢ κεῖνον φιλῶν·
ὅστις σε γήμας ξένος ἐπεισελθὼν πόλιν
καὶ δῶμα καὶ σὴν παραλαβὼν παγκληρίαν,
ἄλλης γυναικὸς παῖδας ἐκκαρπούμενος
λάθρα πέφηνεν· ὡς λάθρα δ', ἐγὼ φράσω.
ἐπεί σ' ἄτεκνον ᾔσθετ', οὐκ ἔστεργέ σοι
ὅμοιος εἶναι τῆς τύχης τ' ἴσον φέρειν,
λαβὼν δὲ δοῦλα λέκτρα νυμφεύσας λάθρα
τὸν παῖδ' ἔφυσεν, ἐξενωμένον δέ τῳ
Δελφῶν δίδωσιν ἐκτρέφειν. ὃ δ' ἐν θεοῦ
δόμοισιν ἄφετος, ὡς λάθοι, παιδεύεται.
νεανίαν δ' ὡς ᾔσθετ' ἐκτεθραμμένον,
ἐλθεῖν σ' ἔπεισε δεῦρ' ἀπαιδίας χάριν.
κᾆθ' ὁ θεὸς οὐκ ἐψεύσαθ', ὅδε δ' ἐψεύσατο
πάλαι τρέφων τὸν παῖδα, κἄπλεκεν πλοκὰς
τοιάσδ'· ἁλοὺς μὲν ἀνέφερ' ἐς τὸν δαίμονα,
†ἐλθὼν δὲ καὶ τὸν χρόνον ἀμύνεσθαι θέλων†
τυραννίδ' αὐτῷ περιβαλεῖν ἔμελλε γῆς.
καινὸν δὲ τοὔνομ' ἀνὰ χρόνον πεπλασμένον
Ἴων, ἰόντι δῆθεν ὅτι συνήντετο.

Χο. οἴμοι, κακούργους ἄνδρας ὡς αἰεὶ στυγῶ,
οἳ συντιθέντες τἄδικ' εἶτα μηχαναῖς
κοσμοῦσι. φαῦλον χρηστὸν ἂν λαβεῖν φίλον
θέλοιμι μᾶλλον ἢ κακὸν σοφώτερον.

Πρ. καὶ τῶνδ' ἁπάντων ἔσχατον πείσῃ κακόν·
ἀμήτορ', ἀναρίθμητον, ἐκ δούλης τινὸς
γυναικός, ἐς σὸν δῶμα δεσπότην ἄγειν.
ἁπλοῦν ἂν ἦν γὰρ τὸ κακόν, εἰ παρ' εὐγενοῦς

813 *ξένος* postmodum additum in spatio vacuo relicto in L 818 *ὅμοιος τ'* P 825 *οὐκ* om. P : add. *p* *ὅδε δ'* Canter : *ὅδ'* L P 827 *ἁλοὺς* L *p* : *ἄλλους* P 828 nondum expeditus : *ἐλθὼν*] *λαθὼν* Musgrave : *ἐλὼν* Canter *καὶ τὸν*] *καιρὸν* Jacobs *χρόνον*] *φθόνον* Jacobs *ἀμείνεσθαι* primitus P, ut videtur 832 Χο. notam (et v. 836 Πρ.) add. Hermann : nulla nota in L P 833, 834 *μηχαναῖς* et *ἂν λαβεῖν* Stephanus (et cod. Riccard. 32) : *μηχανὰς* et *ἀναλαβεῖν* L P 836 *κἀκ τῶνδ'* Dobree

μητρός, πιθών σε, σὴν λέγων ἀπαιδίαν,
ἐσῴκισ' οἴκους· εἰ δὲ σοὶ τόδ' ἦν πικρόν,
τῶν Αἰόλου νιν χρὴν ὀρεχθῆναι γάμων.
ἐκ τῶνδε δεῖ σε δὴ γυναικεῖόν τι δρᾶν·
ἢ γὰρ ξίφος λαβοῦσαν ἢ δόλῳ τινὶ
ἢ φαρμάκοισι σὸν κατακτεῖναι πόσιν
καὶ παῖδα, πρὶν σοὶ θάνατον ἐκ κείνων μολεῖν.
[εἰ γάρ γ' ὑφήσεις τοῦδ', ἀπαλλάξῃ βίου.
δυοῖν γὰρ ἐχθροῖν εἰς ἓν ἐλθόντοιν στέγος,
ἢ θάτερον δεῖ δυστυχεῖν ἢ θάτερον.]
ἐγὼ μὲν οὖν σοι καὶ συνεκπονεῖν θέλω,
καὶ συμφονεύειν παῖδ' ἐπεισελθὼν δόμους
οὗ δαῖθ' ὁπλίζει, καὶ τροφεῖα δεσπόταις
ἀποδοὺς θανεῖν τε ζῶν τε φέγγος εἰσορᾶν.
ἓν γάρ τι τοῖς δούλοισιν αἰσχύνην φέρει,
τοὔνομα· τὰ δ' ἄλλα πάντα τῶν ἐλευθέρων
οὐδὲν κακίων δοῦλος, ὅστις ἐσθλὸς ᾖ.

Χο. κἀγώ, φίλη δέσποινα, συμφορὰν θέλω
κοινουμένη τήνδ' ἢ θανεῖν ἢ ζῆν καλῶς.

Κρ. ὦ ψυχά, πῶς σιγάσω;
πῶς δὲ σκοτίας ἀναφήνω
εὐνάς, αἰδοῦς δ' ἀπολειφθῶ;
τί γὰρ ἐμπόδιον κώλυμ' ἔτι μοι;
πρὸς τίν' ἀγῶνας τιθέμεσθ' ἀρετῆς;
οὐ πόσις ἡμῶν προδότης γέγονεν,
στέρομαι δ' οἴκων, στέρομαι παίδων,

842 *γάμων* L P : sed *γ* ex *δ* vel *θ* videtur factum in L, unde *δόμων* Wecklein 843 *δεῖ σε δεῖ* P, sed corr. ipse 844 *ἤτοι* Hartung 845 delet et 846 *τὸν παῖδα* et *κείνου* scribit Badham 846 *θάνατον ἐκεί νων* P 847 *εἰ γάρ γ'* P et in spatio vacuo postmodum additum L : *δεῖ σ'· εἰ δ'* Hermann 847 del. Dindorf : 848, 849 del. Badham : mihi totus locus 843-858 suspectus : cf. 970 seqq. 851 *ὑπεισελθὼν* Wakefield, sed servus fortiter adgredi et occumbere volt. *δόμους* cod. Riccard. 32 : *δόμοις* L P 854 *τι* L : *τοι* P 856 *οὐδὲν* Dobree : *οὐδεὶς* L P 857, 858 *συμφορᾶς . . . τῆσδ'* Wecklein 863 *ἀγῶνας* Musgrave : *ἀγῶνα* L P 864 *οὗ* Dobree

φροῦδαι δ' ἐλπίδες, ἃς διαθέσθαι
χρήζουσα καλῶς οὐκ ἐδυνήθην,
σιγῶσα γάμους,
σιγῶσα τόκους πολυκλαύτους;
ἀλλ' οὐ τὸ Διὸς πολύαστρον ἕδος
καὶ τὴν ἐπ' ἐμοῖς σκοπέλοισι θεὰν
λίμνης τ' ἐνύδρου Τριτωνιάδος
πότνιαν ἀκτάν,
οὐκέτι κρύψω λέχος, ὡς στέρνων
ἀπονησαμένη ῥᾴων ἔσομαι.
στάζουσι κόραι δακρύοισιν ἐμαί,
ψυχὴ δ' ἀλγεῖ κακοβουλευθεῖσ'
ἔκ τ' ἀνθρώπων ἔκ τ' ἀθανάτων,
οὓς ἀποδείξω
λέκτρων προδότας ἀχαρίστους.

ὦ τᾶς ἐπταφθόγγου μέλπων
κιθάρας ἐνοπάν, ἅτ' ἀγραύλοις
κέρασιν ἐν ἀψύχοις ἀχεῖ
μουσᾶν ὕμνους εὐαχήτους,
σοὶ μομφάν, ὦ Λατοῦς παῖ,
πρὸς τάνδ' αὐγὰν αὐδάσω.
ἦλθές μοι χρυσῷ χαίταν
μαρμαίρων, εὖτ' ἐς κόλπους
κρόκεα πέταλα φάρεσιν ἔδρεπον,
ἀνθίζειν χρυσανταυγῆ·
λευκοῖς δ' ἐμφὺς καρποῖσιν

867 ἐδυνάσθην L¹P: ἐδυνάθην primitus L: corr. Elmsley 869 πολυκλαύστους primitus L 873 πότνιαν ἀγνάν (deleto τ' v. 872) Wecklein 874 ὃ στέρνων Reiske 875 ἀπονισαμένη L P: corr. Valckenaer 877 ψυχὰ L P aut κακοβουληθεῖσ' aut κακὰ βουλευθεῖσ' scribere monet Barnes 883 κεράεσσιν Madvig dimetrum perficiens: sed vid. ad 889 886 αὐγὰν αἰθέρος L P: αἰθέρος seclusit *l*, omisit Musurus 889 ἐδρεπόμην Burges: cum metro. cf. I. T. 220, sed hic versus videtur paroemiacus esse, cf. 883, 900 et omnes 885–892, 897–903 891 ἐμφὺς Reiske: ἐμφύσας L P καρποῖσιν Dobree: καρποῖς L P

χειρῶν εἰς ἄντρου κοίτας
κραυγὰν Ὦ μᾶτέρ μ' αὐδῶσαι
θεὸς ὁμευνέτας
ἄγες ἀναιδείᾳ
Κύπριδι χάριν πράσσων.
τίκτω δ' ἁ δύστανός σοι
κοῦρον, τὸν φρίκᾳ ματρὸς
εἰς εὐνὰν βάλλω τὰν σάν,
ἵνα με λέχεσι μελέαν μελέοις
ἐζεύξω τὰν δύστανον.
οἴμοι μοι· καὶ νῦν ἔρρει
πτανοῖς ἁρπασθεὶς θοίνα
παῖς μοι . . . καὶ σός, τλάμων·
σὺ δὲ κιθάρᾳ κλάζεις
παιᾶνας μέλπων.
ὠή,
τὸν Λατοῦς αὐδῶ ⟨σ'⟩,
ὅστ' ὀμφὰν κληροῖς
πρὸς χρυσέους θάκους
καὶ γαίας μεσσήρεις ἕδρας,
εἰς οὓς αὐδὰν καρύξω·
Ἰὼ κακὸς εὐνάτωρ,
ὃς τῷ μὲν ἐμῷ νυμφεύτᾳ
χάριν οὐ προλαβὼν
παῖδ' εἰς οἴκους οἰκίζεις·
ὁ δ' ἐμὸς γενέτας καὶ σός γ', ἀμαθής,
οἰωνοῖς ἔρρει συλαθείς,

894 *ὁμευνέτας* L P, suprascripto *ης* : *ὁμευνάτας* Hartung 897 *δύστηνος* L P 899 *βάλλω l* : *βάλω* L : *λάβω* P *βάλλω τὰν σὰν εἰς εὐνάν* Buchholtz ob synapheiam 900 *μελέαν μελέοις* L : *μελέαν μελέαν* P 904 *καὶ σός* del. Badham 907 *σ'* addidi 908 *ὅστ'* Herwerden : *ὃς γ' l* : *ὃς* L P 910 *μεσσήρεις l* : *μεσήρεις* L P 911 *οὓς* L *p* : *οὗς* P : *φῶς* Wilamowitz 913 *νυμφεύτᾳ* Canter (et Ricc. 32) : *νυμφέτᾳ* L P 915 *ἐς οἴκους* L P : corr. *l* 916 *γ'* add. *l* : *καὶ σὸς ἀπευθὴς* Kirchhoff 917 *οἰκεῖα* post *συλαθείς* habent L P : del. Hermann

σπάργανα ματέρος ἐξαλλάξας.
μισεῖ σ' ὰ Δᾶλος καὶ δάφνας
ἔρνεα φοίνικα παρ' ἁβροκόμαν,
ἔνθα λοχεύματα σέμν' ἐλοχεύσατο
Λατὼ Δίοισί σε καρποῖς.

Χο. οἴμοι, μέγας θησαυρὸς ὡς ἀνοίγνυται
κακῶν, ἐφ' οἷσι πᾶς ἂν ἐκβάλοι δάκρυ.

Πρ. ὦ θύγατερ, οὗτοι σὸν βλέπων ἐμπίμπλαμαι
πρόσωπον, ἔξω δ' ἐγενόμην γνώμης ἐμῆς.
κακῶν γὰρ ἄρτι κῦμ' ὑπεξαντλῶν φρενί,
πρύμνηθεν αἴρει μ' ἄλλο σῶν λόγων ὕπο,
οὓς ἐκβαλοῦσα τῶν παρεστώτων κακῶν
μετῆλθες ἄλλων πημάτων κακὰς ὁδούς.
τί φῄς; τίνα λόγον Λοξίου κατηγορεῖς;
ποῖον τεκεῖν φῂς παῖδα; ποῦ θεῖναι πόλεως
θηρσὶν φίλον τύμβευμ'; ἄνελθέ μοι πάλιν.

Κρ. αἰσχύνομαι μέν σ', ὦ γέρον, λέξω δ' ὅμως.

Πρ. ὡς συστενάζειν γ' οἶδα γενναίως φίλοις.

Κρ. ἄκουε τοίνυν· οἶσθα Κεκροπίας πέτρας
πρόσβορρον ἄντρον, ἃς Μακρὰς κικλήσκομεν;

Πρ. οἶδ', ἔνθα Πανὸς ἄδυτα καὶ βωμοὶ πέλας.

Κρ. ἐνταῦθ' ἀγῶνα δεινὸν ἠγωνίσμεθα.

Πρ. τίν'; ὡς ἀπαντᾷ δάκρυά μοι τοῖς σοῖς λόγοις.

Κρ. Φοίβῳ ξυνῆψ' ἄκουσα δύστηνον γάμον.

Πρ. ὦ θύγατερ, ἆρ' ἦν ταῦθ' ἃ γ' ᾐσθόμην ἐγώ;

Κρ. οὐκ οἶδ'· ἀληθῆ δ' εἰ λέγεις φαίημεν ἄν.

Πρ. νόσον κρυφαίαν ἡνίκ' ἔστενες λάθρα;

919 *μισοῖ* Heath 920 *φοίνικα* Brodaeus (et Ricc. 32) : *φοίνια* L P 922 *κάποις* Kirchhoff 925 *ὦ* addidit rubricator in P : om. L P *οὗτοι*] *οἴκτου* Nauck : fortasse recte, sed cf. Hom. Od. xi. 452, Hipp. 664 *ἐμπίπλαμαι* L P 927 *κακῶν* Musurus (et Ricc. 32) : *κακὸν* L P 928 *ὕπο* P^2 vel *p* et suprascr. L : *ὕπερ* L P 929 *οἷς* Beck 930 *καινὰς ὁδούς* Musgrave 932 *ποῦ 'κθεῖναι* Dobree 935 *ὡς σοι στενάζειν* P 943 *λέγοις* Wecklein *συμφαῖμεν ἄν* Ludv. Dindorf

Κρ. τότ' ἦν ἃ νῦν σοι φανερὰ σημαίνω κακά.
Πρ. κἄτ' ἐξέκλεψας πῶς Ἀπόλλωνος γάμους;
Κρ. ἔτεκον . . . ἀνάσχου ταῦτ' ἐμοῦ κλύων, γέρον.
Πρ. ποῦ; τίς λοχεύει σ'; ἢ μόνη μοχθεῖς τάδε;
Κρ. μόνη κατ' ἄντρον οὗπερ ἐζεύχθην γάμοις.
Πρ. ὁ παῖς δὲ ποῦ 'στιν; ἵνα σὺ μηκέτ' ᾖς ἄπαις.
Κρ. τέθνηκεν, ὦ γεραιέ, θηρσὶν ἐκτεθείς.
Πρ. τέθνηκ'; Ἀπόλλων δ' ὁ κακὸς οὐδὲν ἤρκεσεν;
Κρ. οὐκ ἤρκεσ'· Ἅιδου δ' ἐν δόμοις παιδεύεται.
Πρ. τίς γάρ νιν ἐξέθηκεν; οὐ γὰρ δὴ σύ γε.
Κρ. ἡμεῖς, ἐν ὄρφνῃ σπαργανώσαντες πέπλοις.
Πρ. οὐδὲ ξυνήδει σοί τις ἔκθεσιν τέκνου;
Κρ. αἱ ξυμφοραί γε καὶ τὸ λανθάνειν μόνον.
Πρ. καὶ πῶς ἐν ἄντρῳ παῖδα σὸν λιπεῖν ἔτλης;
Κρ. πῶς δ' οἰκτρὰ πολλὰ στόματος ἐκβαλοῦσ' ἔπη . . .
Πρ. φεῦ·
τλήμων σὺ τόλμης, ὁ δὲ θεὸς μᾶλλον σέθεν.
Κρ. εἰ παῖδά γ' εἶδες χεῖρας ἐκτείνοντά μοι.
Πρ. μαστὸν διώκοντ' ἢ πρὸς ἀγκάλαις πεσεῖν;
Κρ. ἐνταῦθ', ἵν' οὐκ ὢν ἄδικ' ἔπασχεν ἐξ ἐμοῦ.
Πρ. σοὶ δ' ἐς τί δόξ' ἐσῆλθεν ἐκβαλεῖν τέκνον;
Κρ. ὡς τὸν θεὸν σῴζοντα τόν γ' αὐτοῦ γόνον.
Πρ. οἴμοι, δόμων σῶν ὄλβος ὡς χειμάζεται.
Κρ. τί κρᾶτα κρύψας, ὦ γέρον, δακρυρροεῖς;
Πρ. σὲ καὶ πατέρα σὸν δυστυχοῦντας εἰσορῶ.
Κρ. τὰ θνητὰ τοιαῦτ'· οὐδὲν ἐν ταὐτῷ μένει.
Πρ. μή νυν ἔτ' οἴκτων, θύγατερ, ἀντεχώμεθα.

945 *τότ'* Ludv. Dindorf : *τοῦτ'* L P 948, 949 del. Wiskemann ut v. 16 contrarios 948 *μόνη 'μόχθεις* Valckenaer 952 *τέθνηκεν* L P 953 *Αἴδου* Brodaeus (et Ricc. 32) : *αἰδοῦς* L P 956 *ξυνήδη* L : *ξήδει* P 959 *πῶς; οἰκτρὰ* Matthiae : (et δ' delendum notaverat, ut videtur, ipse L, nimirum iam in archetypo sic notatum) : sed fortasse lacrimis sermo interruptus est: '*immo, quomodo potui et miserari et . . .*' 962 *ἦ* Bruhn : *ἦ* L P 964 *δόξ' εἰσῆλθεν* Hermann : *δόξης ἦλθεν* L P 965 *σώσοντα* Wakefield *αὐτοῦ* L P, fortasse recte 968 *εἰσορῶν* suprascr. L 970 *οἰκῶν* L : corr. ipse

Κρ. τί γάρ με χρὴ δρᾶν; ἀπορία τὸ δυστυχεῖν.
Πρ. τὸν πρῶτον ἀδικήσαντά σ' ἀποτίνου θεόν.
Κρ. καὶ πῶς τὰ κρείσσω θνητὸς οὖσ' ὑπερδράμω;
Πρ. πίμπρη τὰ σεμνὰ Λοξίου χρηστήρια.
Κρ. δέδοικα· καὶ νῦν πημάτων ἄδην ἔχω.
Πρ. τὰ δυνατά νυν τόλμησον, ἄνδρα σὸν κτανεῖν.
Κρ. αἰδούμεθ' εὐνὰς τὰς τόθ' ἡνίκ' ἐσθλὸς ἦν.
Πρ. νῦν δ' ἀλλὰ παῖδα τὸν ἐπὶ σοὶ πεφηνότα.
Κρ. πῶς; εἰ γὰρ εἴη δυνατόν· ὡς θέλοιμί γ' ἄν.
Πρ. ξιφηφόρους σοὺς ὁπλίσασ' ὀπάονας.
Κρ. στείχοιμ' ἄν· ἀλλὰ ποῦ γενήσεται τόδε;
Πρ. ἱεραῖσιν ἐν σκηναῖσιν, οὗ θοινᾷ φίλους.
Κρ. ἐπίσημον ὁ φόνος, καὶ τὸ δοῦλον ἀσθενές.
Πρ. ὤμοι, κακίζῃ· φέρε, σὺ νῦν βούλευέ τι.
Κρ. καὶ μὴν ἔχω γε δόλια καὶ δραστήρια.
Πρ. ἀμφοῖν ἂν εἴην τοῖνδ' ὑπηρέτης ἐγώ.
Κρ. ἄκουε τοίνυν· οἶσθα γηγενῆ μάχην;
Πρ. οἶδ', ἣν Φλέγρᾳ Γίγαντες ἔστησαν θεοῖς.
Κρ. ἐνταῦθα Γοργόν' ἔτεκε Γῆ, δεινὸν τέρας.
Πρ. ᾗ παισὶν αὐτῆς σύμμαχον, θεῶν πόνον;
Κρ. ναί· καί νιν ἔκτειν' ἡ Διὸς Παλλὰς θεά.
Πρ. [ποῖόν τι μορφῆς σχῆμ' ἔχουσαν ἀγρίας;
Κρ. θώρακ' ἐχίδνης περιβόλοις ὡπλισμένον.]
Πρ. ἆρ' οὗτός ἐσθ' ὁ μῦθος ὃν κλύω πάλαι;
Κρ. ταύτης Ἀθάναν δέρος ἐπὶ στέρνοις ἔχειν.
Πρ. ἣν αἰγίδ' ὀνομάζουσι, Παλλάδος στολήν;
Κρ. τόδ' ἔσχεν ὄνομα θεῶν ὅτ' ᾔξεν ἐς δόρυ.
Πρ. τί δῆτα, θύγατερ, τοῦτο σοῖς ἐχθροῖς βλάβος;

974 *πίπρη* P 978 *νῦν δ'* cf. 426 : *σὺ δ'* Hermann 981 *στείλαιμ' ἄν* Herwerden 982 *φίλους* ex *φίλος* videtur factum in L 984 *τοὐμὸν κακίζεις* Badham, cf. 1022 990 *αὐτῆς* L P 991 *νιν* L : *νῦν* P 992, 993 suspecti : post 997 trai. Kirchhoff 993 *ὡπλισμένην* Scaliger 995 *ταύτης γ'* Hartung Ἀθάναν Stephanus : Ἀθάνας L P 996, 997 suspecti 997 *ᾔξεν* Paleii amicus : *ἦλθεν* L P : sed cf. 802, 663

Κρ. Ἐριχθόνιον οἶσθ', ἢ —; τί δ' οὐ μέλλεις, γέρον;
Πρ. ὃν πρῶτον ὑμῶν πρόγονον ἐξανῆκε γῆ;
Κρ. τούτῳ δίδωσι Παλλὰς ὄντι νεογόνῳ . . .
Πρ. τί χρῆμα; μέλλον γάρ τι προσφέρεις ἔπος.
Κρ. δισσοὺς σταλαγμοὺς αἵματος Γοργοῦς ἄπο.
Πρ. ἰσχὺν ἔχοντας τίνα πρὸς ἀνθρώπου φύσιν;
Κρ. τὸν μὲν θανάσιμον, τὸν δ' ἀκεσφόρον νόσων.
Πρ. ἐν τῷ καθάψας' ἀμφὶ παιδὶ σώματος;
Κρ. χρυσοῖσι δεσμοῖς· ὁ δὲ δίδωσ' ἐμῷ πατρί.
Πρ. κείνου δὲ κατθανόντος ἐς σὲ ἀφίκετο;
Κρ. ναί· κἀπὶ καρπῷ γ' αὖτ' ἐγὼ χερὸς φέρω.
Πρ. πῶς οὖν κέκρανται δίπτυχον δῶρον θεᾶς;
Κρ. κοίλης μὲν ὅστις φλεβὸς ἀπέσταξεν φόνῳ . . .
Πρ. τί τῷδε χρῆσθαι; δύνασιν ἐκφέρει τίνα;
Κρ. νόσους ἀπείργει καὶ τροφὰς ἔχει βίου.
Πρ. ὁ δεύτερος δ' ἀριθμὸς ὢν λέγεις τί δρᾷ;
Κρ. κτείνει, δρακόντων ἰὸς ὢν τῶν Γοργόνος.
Πρ. ἐς ἓν δὲ κραθέντ' αὐτὸν ἢ χωρὶς φορεῖς;
Κρ. χωρίς· κακῷ γὰρ ἐσθλὸν οὐ συμμείγνυται.
Πρ. ὦ φιλτάτη παῖ, πάντ' ἔχεις ὅσων σε δεῖ.
Κρ. τούτῳ θανεῖται παῖς· σὺ δ' ὁ κτείνων ἔσῃ.
Πρ. ποῦ καὶ τί δράσας; σὸν λέγειν, τολμᾶν δ' ἐμόν.
Κρ. ἐν ταῖς Ἀθήναις, δῶμ' ὅταν τοὐμὸν μόλῃ.
Πρ. οὐκ εὖ τόδ' εἶπας· καὶ σὺ γὰρ τοὐμὸν ψέγεις.
Κρ. πῶς; ἆρ' ὑπείδου τοῦθ' ὃ κἄμ' ἐσέρχεται;

999 ἢ —; τί δ' οὐ] scilicet ἢ ἐγὼ φράσω dictura fuit : ἢ τί γ' οὐ suprascr. L : ἢ τί που Dobree 1004, 1005 suspecti, cf. 1010–1015 1004 ἔχοντας Reiske : ἔχοι γ' ἂν L P sed γ in ras. unius vel duarum litterarum in L : ἔχοι δ' ἂν Paley 1007 χρυσέοισι Fix 1008 εἰς σ' L *p* : εἰ σ' P 1009 γ' αὐτὸ 'γὼ L P : τῷδ' ἐγὼ Hartung φορῶ Herwerden 1010 κέκανται P δῶρον Stephanus : δέρος L P (ex χερὸς v. 1009, ut videtur) 1011 φόνῳ L P : φόνου suprascr. L : φόνος Canter 1012 χρῆσθαι Ludv. Dindorf : χρῆσθε L P 1014 δ' ἀριθμὸν Carmeli ('sed cf. Epigr. Kaibel 574, Ar. Poet. 1461ᵇ 25, etiam El. 1132' : Wilamowitz) : δὲ θρόμβος Wecklein ὢν Nauck : ὃν L P 1015 Γοργόνος Bothe : γοργόνων L P 1016 κρανθὲν ταυτὸν L P : corr. Canter ἢ χωρὶς φορεῖς Snape : ἰχῶρ' εἰσφορεῖς L P

Πρ. σὺ παῖδα δόξεις διολέσαι, κεἰ μὴ κτενεῖς.
Κρ. ὀρθῶς· φθονεῖν γάρ φασι μητρυιὰς τέκνοις.
Πρ. αὐτοῦ νυν αὐτὸν κτεῖν', ἵν' ἀρνήσῃ φόνους.
Κρ. προλάζυμαι γοῦν τῷ χρόνῳ τῆς ἡδονῆς.
Πρ. καὶ σόν γε λήσεις πόσιν ἅ σε σπεύδει λαθεῖν.
Κρ. οἶσθ' οὖν ὃ δρᾶσον; χειρὸς ἐξ ἐμῆς λαβὼν
χρύσωμ' Ἀθάνας τόδε, παλαιὸν ὄργανον,
ἐλθὼν ἵν' ἡμῖν βουθυτεῖ λάθρα πόσις,
δείπνων ὅταν λήγωσι καὶ σπονδὰς θεοῖς
μέλλωσι λείβειν, ἐν πέπλοις ἔχων τόδε
κάθες βαλὼν ἐς πῶμα τῷ νεανίᾳ . . .
ἰδίᾳ δέ, μή τι πᾶσι, χωρίσας ποτὸν
τῷ τῶν ἐμῶν μέλλοντι δεσπόζειν δόμων.
κἄνπερ διέλθῃ λαιμόν, οὔποθ' ἵξεται
κλεινὰς Ἀθήνας, κατθανὼν δ' αὐτοῦ μενεῖ.
Πρ. σὺ μέν νυν εἶσω προξένων μέθες πόδα·
ἡμεῖς δ' ἐφ' ᾧ τετάγμεθ' ἐκπονήσομεν.
ἄγ', ὦ γεραιὲ πούς, νεανίας γενοῦ
ἔργοισι, κεἰ μὴ τῷ χρόνῳ πάρεστί σοι.
ἐχθρὸν δ' ἐπ' ἄνδρα στεῖχε δεσποτῶν μέτα,
καὶ συμφόνευε καὶ συνεξαίρει δόμων.
τὴν δ' εὐσέβειαν εὐτυχοῦσι μὲν καλὸν
τιμᾶν· ὅταν δὲ πολεμίους δρᾶσαι κακῶς
θέλῃ τις, οὐδεὶς ἐμποδὼν κεῖται νόμος.

Χο. Εἰνοδία θύγατερ Δάματρος, ἃ τῶν [στρ.
νυκτιπόλων ἐφόδων ἀνάσσεις
καὶ μεθαμερίων, ὅδωσον
δυσθανάτων κρατήρων πλη-

1024 κτ*νεῖς P : ε inseruit *p* 1025 φρονεῖν γὰρ φησὶ P (φασὶ *p*) 1026 κτεῖν' Barnes : κτεῖνον L P 1028 λαθεῖν Stephanus : λαβεῖν L P 1029 χερὸς L P 1033 λήβειν P 1035 μή τι πᾶσι Wakefield : μὴ πᾶσι L P : μν 'ν ἅπασι *p* : v. del. Paley 1036 δεσπόσειν Dindorf 1038 ἀθάνας L P 1039 Πρ.] notam om. P 1044 καὶ σὺ φόνευε P 1046, 1047 ὅπου δὲ . . . θέλει Stob. fl. 54. 22 1048 ἐνοδία L P : corr. *l*

ρώματ' ἐφ' οἷσι πέμπει
πότνια πότνι' ἐμὰ χθονίας
Γοργοῦς λαιμοτόμων ἀπὸ
σταλαγμῶν
τῷ τῶν Ἐρεχθεϊδᾶν
δόμων ἐφαπτομένῳ·
μηδέ ποτ' ἄλλος [ἄλλων ἀπ'] οἴ-
κων πόλεως ἀνάσσοι
πλὴν τῶν εὐγενετᾶν Ἐρεχθειδᾶν.

εἰ δ' ἀτελὴς θάνατος σπουδαί τε δεσποί- [ἀντ.
νας, ὅ τε καιρὸς ἄπεισι τόλμας,
ᾗ νῦν ἐλπὶς ἐφαίνετ', ἢ θη-
κτὸν ξίφος ἢ δαίμων ἐξά-
ψει βρόχον ἀμφὶ δειρήν,
πάθεσι πάθεα δ' ἐξανύτουσ'
εἰς ἄλλας βιότου κάτει-
σι μορφάς.
οὐ γὰρ δόμων γ' ἑτέρους
ἄρχοντας ἀλλοδαποὺς
ζῶσά ποτ' [ὄμμασι] ἐν φαεν-
ναῖς ἀνέχοιτ' ἂν αὐγαῖς
ἃ τῶν εὐπατριδᾶν γεγῶσ' οἴκων.

— αἰσχύνομαι τὸν πολύ- [στρ.
μνον θεόν, εἰ παρὰ καλλιχόροισι παγαῖς
λαμπάδα θεωρὸν εἰκάδων
ὄψεται ἐννύχιος ἄυπνος ὤν, ὅτε

1058 metrum dubium. cf. 1071 : fortasse *μηδέ ποτ' ἄλλος οἴκος πόλεως* 1059 *πόλεως l* : *πόλεος* L P 1060 *ἐρεχθειδῶν* L P 1063 *ᾗ νῦν ἐλπὶς ἐφαίνετ'* Badham (*ὧν νῦν* olim Wecklein : *ἐφέρβετ'* Headlam) : *ὦ νῦν ἐλπὶς φέρετ'* L P 1064 *ἢ δαίμων* L : *ὁ δαίμων* P : *ἢ λαιμῶν* Scaliger 1065 *δειρήν* Wakefield : *δέρην* L P 1067 *μορφὰς κάτεισιν* L P : trai. Hermann 1071 *ὄμμασι* glossema seclusi *ἐν* om. L P : add. *l* (*ὀμμάτων ἐν*) : cf. ad 1058 1073 *ἀπατριδᾶν* P 1074 'Pudet me Apollinis, si unquam posthac inter Attica numina versetur' : cf. 952 sqq., 881 sqq. 1076, 1077 *θεωρὸς* (Musgrave) *εἰκάδων ἐννύχιον ἄυπνον ὄψεται* Wilamowitz, iambos putans : cf. 1093

καὶ Διὸς ἀστερωπὸς
ἀνεχόρευσεν αἰθήρ,
χορεύει δὲ σελάνα
καὶ πεντήκοντα κόραι
Νηρέος, αἱ κατὰ πόντον
ἀενάων τε ποταμῶν
δίνας, χορευόμεναι
τὰν χρυσοστέφανον κόραν
καὶ ματέρα σεμνάν·
ἵν' ἐλπίζει βασιλεύ-
σειν ἄλλων πόνον ἐσπεσὼν
ὁ Φοίβειος ἀλάτας.

— ὁρᾶθ' ὅσοι δυσκελάδοι- [ἀντ.
σιν κατὰ μοῦσαν ἰόντες ἀείδεθ' ὕμνοις
ἀμέτερα λέχεα καὶ γάμους
Κύπριδος ἀθέμιτας ἀνοσίους, ὅσον
εὐσεβίᾳ κρατοῦμεν
ἄδικον ἄροτον ἀνδρῶν.
παλίμφαμος ἀοιδὰ
καὶ μοῦσ' εἰς ἄνδρας ἴτω
δυσκέλαδος ἀμφὶ λέκτρων.
δείκνυσι γὰρ ὁ Διὸς ἐκ
παίδων ἀμνημοσύναν,
οὐ κοινὰν τεκέων τύχαν
οἴκοισι φυτεύσας

1084 *κορευόμεναι* Musgrave 1085 *χρυσεοστέφανον* L P 1088 *ἄλλον πόνον τ' εἰσπεσεῖν* L P: corr. post Brodaeum Heath 1089 *ὁ* om. L P: add. *l* 1090 *δυσκελάδοις* L P: *δυσκελάδοις οὐ* Badham 1091 *ὕμνοισιν* L P 1093 *Κύπριδος* L correctus (a se ipso, ut videtur): *Κύπριδας* L P *ἀθέμιτας* L: *ἀθεμίτους* P et suprascr. L, ut vid. 1094 *εὐσέβεια* L P 1095 *ἄροτον* Barnes: *ἄροτρον* L P 1096 *παλίμφαος* L P (*παλίμφας* primitus L): corr. Stephanus 1097 *καὶ μούσιος ἄνδρας ἴστω* L P: corr. Canter 1098, 1099 strophicis aegre respondent: lectio incerta: cf. 1082, 1083 1099 *ἐκ* del. Badham (*εἷς* Verrall)

δεσποίνᾳ· πρὸς δ' Ἀφροδί-
ταν ἄλλαν θέμενος χάριν
νόθου παιδὸς ἔκυρσεν.

ΘΕΡΑΠΩΝ

κλειναὶ γυναῖκες, ποῦ κόρην Ἐρεχθέως,
δέσποιναν εὕρω; πανταχῇ γὰρ ἄστεως
ζητῶν νιν ἐξέπλησα κοὐκ ἔχω λαβεῖν.
Χο. τί δ' ἔστιν, ὦ ξύνδουλε; τίς προθυμία
ποδῶν ἔχει σε, καὶ λόγους τίνας φέρεις;
Θε. θηρώμεθ'· ἀρχαὶ δ' ἀπιχώριοι χθονὸς
ζητοῦσιν αὐτήν, ὡς θάνῃ πετρουμένη.
Χο. οἴμοι, τί λέξεις; οὔτι που λελήμμεθα
κρυφαῖον ἐς παῖδ' ἐκπορίζουσαι φόνον;
Θε. ἔγνως;—μεθέξεις οὐκ ἐν ὑστάτοις κακοῦ.
Χο. ὤφθη δὲ πῶς τὰ κρυπτὰ μηχανήματα;
Θε. τὸ μὴ δίκαιον τῆς δίκης ἡσσώμενον
ἐξηῦρεν ὁ θεός, οὐ μιανθῆναι θέλων.
Χο. πῶς; ἀντιάζω σ' ἱκέτις ἐξειπεῖν τάδε.
πεπυσμέναι γάρ, εἰ θανεῖν ὅμως χρεών,
ἥδιον ἂν θάνοιμεν, εἴθ' ὁρᾶν φάος.
Θε. ἐπεὶ θεοῦ μαντεῖον ᾤχετ' ἐκλιπὼν
πόσις Κρεούσης, παῖδα τὸν καινὸν λαβὼν
πρὸς δεῖπνα θυσίας θ' ἃς θεοῖς ὡπλίζετο,
Ξοῦθος μὲν ᾤχετ' ἔνθα πῦρ πηδᾷ θεοῦ
βακχεῖον, ὡς σφαγαῖσι Διονύσου πέτρας
δεύσειε δισσὰς παιδὸς ἀντ' ὀπτηρίων,
λέξας· Σὺ μὲν νῦν, τέκνον, ἀμφήρεις μένων
σκηνὰς ἀνίστη τεκτόνων μοχθήμασι.

1105 *νόθων παίδων* L P : corr. *l* 1106 *κλεινήν*, Reiske
1107 *ἄστεος* P 1111 *ἀπιχώριοι* Scaliger : *αἵδ' ἐπιχώριοι* L P
1115 *ἐγνώσμεθ' ἐξ ἴσου· κἐν ὑστάτοις κακοῖς* L P : corr. Porson, Verrall
1116 *ὤφθη* Stephanus : *ἔφθη* L P 1117 del. Kvičala 1120 *ὅμως* Verrall : *ὑμᾶς* L P : *ἡμᾶς* Stephanus 1124 del. Rassow
1125 *ᾤχετ'* suspectum, cf. 1122, 1132 1128 *ἀμφήρης* L P : corr. Stephanus

θύσας δὲ Γενέταις Θεοῖσιν ἦν μακρὸν χρόνον
μένω, παροῦσι δαῖτες ἔστωσαν φίλοις.
λαβὼν δὲ μόσχους ᾤχεθ'· ὁ δὲ νεανίας
σεμνῶς ἀτοίχους περιβολὰς σκηνωμάτων
ὀρθοστάταις ἰδρύεθ', ἡλίου βολὰς
καλῶς φυλάξας, οὔτε πρὸς μέσας φλογὸς
ἀκτῖνας, οὔτ' αὖ πρὸς τελευτώσας βίον,
πλέθρου σταθμήσας μῆκος εἰς εὐγωνίαν,
μέτρημ' ἔχουσαν τοὐν μέσῳ γε μυρίων
ποδῶν ἀριθμόν, ὡς λέγουσιν οἱ σοφοί,
ὡς πάντα Δελφῶν λαὸν ἐς θοίνην καλῶν.
λαβὼν δ' ὑφάσμαθ' ἱερὰ θησαυρῶν πάρα
κατεσκίαζε, θαύματ' ἀνθρώποις ὁρᾶν.
πρῶτον μὲν ὀρόφῳ πτέρυγα περιβάλλει πέπλων,
ἀνάθημα Δίου παιδός, οὓς Ἡρακλέης
Ἀμαζόνων σκυλεύματ' ἤνεγκεν θεῷ.
ἐνῆν δ' ὑφανταὶ γράμμασιν τοιαῖδ' ὑφαί,
Οὐρανὸς ἀθροίζων ἄστρ' ἐν αἰθέρος κύκλῳ.
ἵππους μὲν ἤλαυν' ἐς τελευταίαν φλόγα
Ἥλιος, ἐφέλκων λαμπρὸν Ἑσπέρου φάος·
μελάμπεπλος δὲ Νὺξ ἀσείρωτον ζυγοῖς
ὄχημ' ἔπαλλεν, ἄστρα δ' ὡμάρτει θεᾷ·
Πλειὰς μὲν ἦει μεσοπόρου δι' αἰθέρος
ὅ τε ξιφήρης Ὠρίων, ὕπερθε δὲ
Ἄρκτος στρέφουσ' οὐραῖα χρυσήρη πόλῳ·
κύκλος δὲ πανσέληνος ἠκόντιζ' ἄνω
μηνὸς διχήρης, Ὑάδες τε, ναυτίλοις
σαφέστατον σημεῖον, ἥ τε φωσφόρος
Ἕως διώκουσ' ἄστρα. τοίχοισιν δ' ἔπι

1130 *θύων* Wecklein 1134–1136 mutili videntur fuisse fines versuum 1134, 1135 *ἡλίου βολὰς . . . μέσας φλογὸς* A. Schmidt : *ἡλίου φλογὸς . . . μέσας βολάς* L P *ἡλίου φλόγα . . . μεσημβρίνους* post Bothium Kock 1136 *βίον*] *βλέπειν* Reiske 1137 *εὐγωνίαν* Elmsley : *εὐγώνιον* L P 1150 *ἀσύρωτον* P 1154 *χρυσήρει* Stephanus *πώλῳ* L P : corr. Brodaeus

ἤμπισχεν ἄλλα βαρβάρων ὑφάσματα·
εὑρέτμους ναῦς ἀντίας Ἕλληνίσιν,
καὶ μιξόθηρας φῶτας, ἱππείας τ' ἄγρας
ἐλάφων, λεόντων τ' ἀγρίων θηράματα.
κατ' εἰσόδους δὲ Κέκροπα θυγατέρων πέλας
σπείραισιν εἱλίσσοντ', Ἀθηναίων τινὸς
ἀνάθημα· χρυσέους τ' ἐν μέσῳ συσσιτίῳ
κρατῆρας ἔστησ'. ἐν δ' ἄκροισι βὰς ποσὶ
κῆρυξ ἀνεῖπε τὸν θέλοντ' ἐγχωρίων
ἐς δαῖτα χωρεῖν. ὡς δ' ἐπληρώθη στέγη,
στεφάνοισι κοσμηθέντες εὐόχθου βορᾶς
ψυχὴν ἐπλήρουν. ὡς δ' ἀνεῖσαν ἡδονήν,
. . παρελθὼν πρέσβυς ἐς μέσον πέδον
ἔστη, γέλων δ' ἔθηκε συνδείπνοις πολύν,
πρόθυμα πράσσων· ἔκ τε γὰρ κρωσσῶν ὕδωρ
χεροῖν ἔπεμπε νίπτρα, κἀξεθυμία
σμύρνης ἱδρῶτα, χρυσέων τ' ἐκπωμάτων
ἦρχ', αὐτὸς αὐτῷ τόνδε προστάξας πόνον.
ἐπεὶ δ' ἐς αὐλοὺς ἦκον ἐς κρατῆρά τε
κοινόν, γέρων ἔλεξ'· Ἀφαρπάζειν χρεὼν
οἰνηρὰ τεύχη σμικρά, μεγάλα δ' ἐσφέρειν,
ὡς θᾶσσον ἔλθωσ' οἵδ' ἐς ἡδονὰς φρενῶν.
ἦν δὴ φερόντων μόχθος ἀργυρηλάτους
χρυσέας τε φιάλας· ὃ δὲ λαβὼν ἐξαίρετον,
ὡς τῷ νέῳ δὴ δεσπότῃ χάριν φέρων,
ἔδωκε πλῆρες τεῦχος, εἰς οἶνον βαλὼν
ὅ φασι δοῦναι φάρμακον δραστήριον

1164 *σπείραις* (*πείραις* P) *συνειλίσσοντ'* L P: corr. Hermann 1166 *κρητῆρας* L P 1167 *ἐγχώριον* L P: corr. Lobeck 1168 *ἐς* hic L P 1169 *εὐόχου* P: corr. *p* 1170 *ἀνεῖσαν* Musgrave: *ἀνῆσαν* L P 1171 deest iambus initio, et suspectum *πέδον*: *σκηνῆς παρελθὼν* Barnes: *ἐς μεταίχμιον* Headlam 1177 *ἦκον* Dobree: *ἧκεν* L P 1178 *κοινόν* Musgrave: *καινόν* L P 1179 *τεύχη* Porson: *σκεύη* L P 1181 *μόχθος* Brodaeus (et *p*?): *μόχθους* L P 1185 *φησι* G. Schmidt

δέσποιναν, ὡς παῖς ὁ νέος ἐκλίποι φάος·
κοὐδεὶς τάδ' ἤδειν. ἐν χεροῖν ἔχοντι δὲ
σπονδὰς μετ' ἄλλων παιδὶ τῷ πεφηνότι
βλασφημίαν τις οἰκετῶν ἐφθέγξατο·
ὁ δ', ὡς ἐν ἱερῷ μάντεσίν τ' ἐσθλοῖς τραφείς,
οἰωνὸν ἔθετο, κἀκέλευσ' ἄλλον νέον
κρατῆρα πληροῦν· τὰς δὲ πρὶν σπονδὰς θεοῦ
δίδωσι γαίᾳ, πᾶσί τ' ἐκσπένδειν λέγει.
σιγὴ δ' ὑπῆλθεν. ἐκ δ' ἐπίμπλαμεν δρόσου
κρατῆρας ἱεροὺς Βυβλίνου τε πώματος.
κἀν τῷδε μόχθῳ πτηνὸς ἐσπίπτει δόμοις
κῶμος πελειῶν—Λοξίου γὰρ ἐν δόμοις
ἄτρεστα ναίουσ'—ὡς δ' ἀπέσπεισαν μέθυ,
ἐς αὐτὸ χείλη πώματος κεχρημέναι
καθῆκαν, εἶλκον δ' εὐπτέρους ἐς αὐχένας.
καὶ ταῖς μὲν ἄλλαις ἄνοσος ἦν λοιβὴ θεοῦ·
ἣ δ' ἕζετ' ἔνθ' ὁ καινὸς ἔσπεισεν γόνος,
ποτοῦ τ' ἐγεύσατ', εὐθὺς εὔπτερον δέμας
ἔσεισε κἀβάκχευσεν, ἐκ δ' ἔκλαγξ' ὅπα
ἀξύνετον αἰάζουσ'· ἐθάμβησεν δὲ πᾶς
θοινατόρων ὅμιλος ὄρνιθος πόνους.
θυήσκει δ' ἀπασπαίρουσα, φοινικοσκελεῖς
χηλὰς παρεῖσα. γυμνὰ δ' ἐκ πέπλων μέλη
ὑπὲρ τραπέζης ἦχ' ὁ μαντευτὸς γόνος,
βοᾷ δέ· Τίς μ' ἔμελλεν ἀνθρώπων κτενεῖν;
σήμαινε, πρέσβυ· σὴ γὰρ ἡ προθυμία,
καὶ πῶμα χειρὸς σῆς ἐδεξάμην πάρα.

1187 ἤδει L P : εἶδεν Herwerden χεροῖν Canter: χερσὶν L P 1191 νέους Wilamowitz 1194 σιγῆ L P 1195 ἱερᾶς Reiske βιβλίνου L P : corr. Blomfield 1196 μόχθου Kirchhoff 1196, 1197 εἰσπίπτει λόχος (malim δρόμος) κώμῳ πελειῶν Herwerden 1199 ἐς αὐτὸ om. P : add. *p* 1201 ἄνοσον P : corr. *p* 1204 ἔσεισε κἀβάκχευεν Wecklein 1205 αἰάζουσα· ἐθάμβησε δὲ L P : corr. Heath 1209 ἦκεν L P 1210 κτενεῖν Dindorf : κτανε^ L P

εὐθὺς δ' ἐρευνᾷ γραῖαν ὠλένην λαβών,
ἐπ' αὐτοφώρῳ πρέσβυν ὡς ἔχονθ' ἕλοι.
ὤφθη δὲ καὶ κατεῖπ' ἀναγκασθεὶς μόγις
τόλμας Κρεούσης πώματός τε μηχανάς.
θεῖ δ' εὐθὺς ἔξω συλλαβὼν θοινάτορας
ὁ πυθόχρηστος Λοξίου νεανίας,
κἀν κοιράνοισι Πυθικοῖς σταθεὶς λέγει·
Ὦ Γαῖα σεμνή, τῆς Ἐρεχθέως ὕπο,
ξένης γυναικός, φαρμάκοισι θνῄσκομεν.
Δελφῶν δ' ἄνακτες ὥρισαν πετρορριφῆ
θανεῖν ἐμὴν δέσποιναν οὐ ψήφῳ μιᾷ,
τὸν ἱερὸν ὡς κτείνουσαν ἔν τ' ἀνακτόροις
φόνον τιθεῖσαν. πᾶσα δὲ ζητεῖ πόλις
τὴν ἀθλίως σπεύσασαν ἀθλίαν ὁδόν·
παίδων γὰρ ἐλθοῦσ' εἰς ἔρον Φοίβου πάρα,
τὸ σῶμα κοινῇ τοῖς τέκνοις ἀπώλεσεν.

Χο. — οὐκ ἔστ' οὐκ ἔστιν θανάτου
παρατροπὰ μελέᾳ μοι·
φανερὰ [γὰρ] φανερὰ τάδ' ἤδη,
σπονδᾶς ἐκ Διονύσου,
βοτρύων θοᾶς ἐχίδνας
σταγόσι μειγνυμένας φόνῳ . . .
φανερὰ θύματα νερτέρων,
συμφοραὶ μὲν ἐμῷ βίῳ,
λεύσιμοι δὲ καταφθοραὶ δεσποίνᾳ.
τίνα φυγὰν πτερόεσσαν ἢ
χθονὸς ὑπὸ σκοτίων μυχῶν πορευθῶ,
θανάτου λεύσιμον ἄταν
ἀποφεύγουσα, τεθρίππων

1214 πρέσβυν] φάρμαχ' Musgrave : melius fortasse χέανθ' pro ἔχονθ' Marchant 1223 οὐ] ἐν Reiske 1227 Φοίβου Matthiae : φοῖβον L P 1229 ἔστιν *l* P: ἔστι L 1231 γὰρ seclusit Dindorf 1232–1234 σπονδὰς L P : corr. Hermann : tum μιγνυμένων Nauck 1233 θοὰς L P, sed etiam θοᾶς L 1237 καταφοραὶ P δέσποινα L P 1239 σκοτίων L : σκότων P

ὠκιστᾶν χαλᾶν ἐπιβᾶσ',
ἢ πρύμνας ἐπὶ ναῶν;

— οὐκ ἔστι λαθεῖν, ὅτε μὴ χρῄζων
θεὸς ἐκκλέπτει.
τί ποτ', ὦ μελέα δέσποινα, μένει
ψυχῇ σε παθεῖν; ἆρα θέλουσαι
δρᾶσαί τι κακὸν τοὺς πέλας αὐταὶ
πεισόμεθ', ὥσπερ τὸ δίκαιον;

Κρ. πρόσπολοι, διωκόμεσθα θανασίμους ἐπὶ σφαγάς,
Πυθίᾳ ψήφῳ κρατηθεῖσ', ἔκδοτος δὲ γίγνομαι.
Χο. ἴσμεν, ὦ τάλαινα, τὰς σὰς συμφοράς, ἵν' εἶ τύχης.
Κρ. ποῖ φύγω δῆτ'; ἐκ γὰρ οἴκων προύλαβον μόγις πόδα
μὴ θανεῖν, κλοπῇ δ' ἀφῖγμαι διαφυγοῦσα πολεμίους.
Χο. ποῖ δ' ἂν ἄλλοσ' ἢ 'πὶ βωμόν; Κρ. καὶ τί μοι
πλέον τόδε;
Χο. ἱκέτιν οὐ θέμις φονεύειν. Κρ. τῷ νόμῳ δέ γ' ὄλλυμαι.
Χο. χειρία γ' ἁλοῦσα. Κρ. καὶ μὴν οἶδ' ἀγωνισταὶ πικροὶ
δεῦρ' ἐπείγονται ξιφήρεις. Χο. ἴζε νυν πυρᾶς ἔπι.
κἂν θάνῃς γὰρ ἐνθάδ' οὖσα, τοῖς ἀποκτείνασί σε
προστρόπαιον αἷμα θήσεις· οἰστέον δὲ τὴν τύχην.

Ιω. ὦ ταυρόμορφον ὄμμα Κηφισοῦ πατρός,
οἵαν ἔχιδναν τήνδ' ἔφυσας ἢ πυρὸς
δράκοντ' ἀναβλέποντα φοινίαν φλόγα,
ᾗ τόλμα πᾶσ' ἔνεστιν, οὐδ' ἥσσων ἔφυ
Γοργοῦς σταλαγμῶν, οἷς ἔμελλέ με κτενεῖν.
λάζυσθ', ἵν' αὐτῆς τοὺς ἀκηράτους πλόκους

1242 ὠκίσταν χαλὰν L P 1244 λαθεῖν Stephanus : λαβεῖν L P 1246 μένει Portus : μέλει L P 1251 Πυθίᾳ Stephanus : πυθίῳ L P 1252 εἶ τύχης Scaliger : εὐτυχεῖς L P 1253 οἴκων Victorius : ἄκων L P 1254 κλοπῇ L *p* : κλοπεῖν P 1258 Χο.] notam ante ἴζε om. P 1265 κτανεῖν L P 1266–1281] 1266 Nondum conspexit Ion ad aram confugisse Creusam : sed v. 1275 videt suos nihil facere, suspicit illam ad aras quasdam fugere velle : v. 1279 tandem rem intellegit : mavult Kirchhoff Musgravium secutus, cum 1266–1268 post 1278 collocaverit, tum 1275–1268 post 1281 traiicere : aptius irent post 1319

κόμης καταξήνωσι Παρνασσοῦ πλάκες,
ὅθεν πετραῖον ἅλμα δισκηθήσεται.
ἐσθλοῦ δ' ἔκυρσα δαίμονος, πρὶν ἐς πόλιν
μολεῖν Ἀθηνῶν χύτρὸ μητρυιὰν πεσεῖν.
ἐν συμμάχοις γὰρ ἀνεμετρησάμην φρένας
τὰς σάς, ὅσον μοι πῆμα δυσμενὴς τ' ἔφυς·
ἔσω γὰρ ἄν με περιβαλοῦσα δωμάτων
ἄρδην ἂν ἐξέπεμψας εἰς Ἅιδου δόμους.
ἀλλ' οὔτε βωμὸς οὔτ' Ἀπόλλωνος δόμος
σώσει σ'· ὁ δ' οἶκτος ὁ σὸς ἐμοὶ κρείσσων πάρα
καὶ μητρὶ τἠμῇ· καὶ γὰρ εἰ τὸ σῶμά μοι
ἄπεστιν αὐτῆς, τοὔνομ' οὐκ ἄπεστί πω.
ἴδεσθε τὴν πανοῦργον, ἐκ τέχνης τέχνην
οἵαν ἔπλεξε· βωμὸν ἔπτηξεν θεοῦ,
ὡς οὐ δίκην δώσουσα τῶν εἰργασμένων.
Κρ. ἀπεννέπω σε μὴ κατακτείνειν ἐμὲ
ὑπέρ τ' ἐμαυτῆς τοῦ θεοῦ θ' ἵν' ἔσταμεν.
Ιω. τί δ' ἐστὶ Φοίβῳ σοί τε κοινὸν ἐν μέσῳ;
Κρ. ἱερὸν τὸ σῶμα τῷ θεῷ δίδωμ' ἔχειν.
Ιω. κἄπειτ' ἔκαινες φαρμάκοις τὸν τοῦ θεοῦ;
Κρ. ἀλλ' οὐκέτ' ἦσθα Λοξίου, πατρὸς δὲ σοῦ.
Ιω. ἀλλ' ἐγενόμεσθα πατρός· οὐσίαν λέγω.
Κρ. οὐκοῦν τότ' ἦσθα· νῦν δ' ἐγώ, σὺ δ' οὐκέτι.
Ιω. οὐκ εὐσεβεῖς γε· τἀμὰ δ' εὐσεβῆ τότ' ἦν.
Κρ. ἔκτεινά σ' ὄντα πολέμιον δόμοις ἐμοῖς.
Ιω. οὔτοι σὺν ὅπλοις ἦλθον ἐς τὴν σὴν χθόνα.
Κρ. μάλιστα· κἀπίμπρης γ' Ἐρεχθέως δόμους.

1267 παρνησοῦ L P 1268 δισκευθήσεται suprascr. L et P (vel *p*) 1269 ἐς hic L P 1280 ἔπλεξε Elmsley : ἔπλεξ'· οὐ L P 1286 ἔκαινες Portus : ἔκτανες L P : ἐπεί γ' ἔκαινες Bruhn 1288 πατρὸς δ' L P : δ' delevit Canter : punctum post πατρός posui (' *Xuthi factus sum* : *dei sum* : *de essentia loquor*') 1289 οὐκέτι Dobree : οὐκέτ' εἶ L P 1290 εὐσεβεῖς suprascr. L : εὐσεβῆ L P 1291 ἔκτεινά σ' Wakefield : ἔκτεινα δ' L P : ἔκτεινον Elmsley 1292 ὅπλοισιν L P 1293 κἀπίμπρας L P γ' L : om. P

Ιω. *ποίοισι πανοῖς ἢ πυρὸς ποίᾳ φλογί;*
Κρ. *ἔμελλες οἰκεῖν τἄμ', ἐμοῦ βίᾳ λαβών.* 1295
Ιω. *πατρός γε γῆν διδόντος ἣν ἐκτήσατο.*
Κρ. *τοῖς Αἰόλου δὲ πῶς μετῆν τῶν Παλλάδος;*
Ιω. *ὅπλοισιν αὐτήν, οὐ λόγοις ἐρρύσατο.*
Κρ. *ἐπίκουρος οἰκήτωρ γ' ἂν οὐκ εἴη χθονός.*
Ιω. *κἄπειτα τοῦ μέλλειν μ' ἀπέκτεινες φόβῳ;* 1300
Κρ. *ὡς μὴ θάνοιμί γ', εἰ σὺ μὴ μέλλων τύχοις.*
Ιω. *φθονεῖς ἅπαις οὖσ', εἰ πατὴρ ἐξηῦρέ με.*
Κρ. *σὺ τῶν ἀτέκνων δῆτ' ἀναρπάσεις δόμους;*
Ιω. *ἡμῖν δέ γ' ἀλλὰ πατρικῆς οὐκ ἦν μέρος;*
Κρ. *ὅσ' ἀσπὶς ἔγχος θ'· ἥδε σοι παμπησία.* 1305
Ιω. *ἔκλειπε βωμὸν καὶ θεηλάτους ἕδρας.*
Κρ. *τὴν σὴν ὅπου σοι μητέρ' ἐστὶ νουθέτει.*
Ιω. *σὺ δ' οὐχ ὑφέξεις ζημίαν, κτείνουσ' ἐμέ;*
Κρ. *ἦν γ' ἐντὸς ἀδύτων τῶνδέ με σφάξαι θέλῃς.*
Ιω. *τίς ἡδονή σοι θεοῦ θανεῖν ἐν στέμμασι;* 1310
Κρ. *λυπήσομέν τιν', ὧν λελυπήμεσθ' ὕπο.*
Ιω. *φεῦ.*
δεινόν γε, θνητοῖς τοὺς νόμους ὡς οὐ καλῶς
ἔθηκεν ὁ θεὸς οὐδ' ἀπὸ γνώμης σοφῆς·
τοὺς μὲν γὰρ ἀδίκους βωμὸν οὐχ ἵζειν ἐχρῆν,
ἀλλ' ἐξελαύνειν· οὐδὲ γὰρ ψαύειν καλὸν 1315
θεῶν πονηρὰν χεῖρα· τοῖσι δ' ἐνδίκοις—
ἱερὰ καθίζειν, ὅστις ἠδικεῖτ', ἐχρῆν·
καὶ μὴ 'πὶ ταὐτὸ τοῦτ' ἰόντ' ἔχειν ἴσον
τόν τ' ἐσθλὸν ὄντα τόν τε μὴ θεῶν πάρα.

1294 *πανοῖς* Musgrave : *πτανοῖς* L P, sed suprascr. *δαλοῖς* L : cf. 195 1295 *λαβών* suprascr. L P : *λαχών* L P in textu 1296–1299 post 1303 traiecit Nauck : sed cf. Verrall ad loc. 1296 *γε* suprascr. L : *τε* L P 1297 *τῶν*] *τῆς* Musurus 1298 *οὐ λόγοις*] fortasse *οὐ ξένως* 1303 *ἀναρπάσῃ* Cobet 1304 *πατρικῆς* Musurus : *πρὶ γῆς* L P 1305 *ὅσ'* L *p* : *ὡς* P 1306 *ἔκλιπε* L P : corr. *p* 1307 *ἔστι νουθετεῖν* Kvičala 1311 *λελυπήμεθ'* L P 1314 *ἵζειν* suprascr. L : *ἕζειν* L *p* : *ἕξειν* P 1316 *τοὺς δέ γ' ἐνδίκους* Dobree 1317 *ἱρὰ* L P

ΠΡΟΦΗΤΙΣ

ἐπίσχες, ὦ παῖ· τρίποδα γὰρ χρηστήριον
λιποῦσα θριγκοῦ τοῦδ' ὑπερβάλλω πόδα
Φοίβου προφῆτις, τρίποδος ἀρχαῖον νόμον
σῴζουσα, πασῶν Δελφίδων ἐξαίρετος.
Ιω. χαῖρ', ὦ φίλη μοι μῆτερ, οὐ τεκοῦσά περ.
Πρ. ἀλλ' οὖν λεγώμεθ'· ἡ φάτις δ' οὔ μοι πικρά.
Ιω. ἤκουσας ὡς μ' ἔκτεινεν ἥδε μηχαναῖς;
Πρ. ἤκουσα· καὶ σὺ δ' ὠμὸς ὢν ἁμαρτάνεις.
Ιω. οὐ χρή με τοὺς κτείνοντας ἀνταπολλύναι;
Πρ. προγονοῖς δάμαρτες δυσμενεῖς ἀεί ποτε.
Ιω. ἡμεῖς δὲ μητρυιαῖς γε πάσχοντες κακῶς.
Πρ. μὴ ταῦτα· λείπων ἱερὰ καὶ στείχων πάτραν . . .
Ιω. τί δή με δρᾶσαι νουθετούμενον χρεών;
Πρ. καθαρὸς Ἀθήνας ἔλθ' ὑπ' οἰωνῶν καλῶν.
Ιω. καθαρὸς ἅπας τοι πολεμίους ὃς ἂν κτάνῃ.
Πρ. μὴ σύ γε· παρ' ἡμῶν δ' ἔκλαβ' οὓς ἔχω λόγους.
Ιω. λέγοις ἄν· εὔνους δ' οὖσ' ἐρεῖς ὅσ' ἂν λέγῃς.
Πρ. ὁρᾷς τόδ' ἄγγος χερὸς ὑπ' ἀγκάλαις ἐμαῖς;
Ιω. ὁρῶ παλαιὰν ἀντίπηγ' ἐν στέμμασιν.
Πρ. ἐν τῇδέ σ' ἔλαβον νεόγονον βρέφος ποτέ.
Ιω. τί φῄς; ὁ μῦθος εἰσενήνεκται νέος.
Πρ. σιγῇ γὰρ εἶχον αὐτά· νῦν δὲ δείκνυμεν.
Ιω. πῶς οὖν ἔκρυπτες τόδε λαβοῦσ' ἡμᾶς πάλαι;
Πρ. ὁ θεός σ' ἐβούλετ' ἐν δόμοις ἔχειν λάτριν.
Ιω. νῦν δ' οὐχὶ χρῄζει; τῷ τόδε γνῶναί με χρή;
Πρ. πατέρα κατειπὼν τῆσδέ σ' ἐκπέμπει χθονός.

1320 πυθία praefixit L : πυθία ἡ προφῆτις *p* : posthac πυ. habent
1321 τοῦδ'] τοῦθ' P πόδα Boissonade : ποδὶ L P : θριγκοὺς τούσδ' . . . ποδὶ Dobree 1325 λεγώμεθ' scripsi : λεγόμεσθ' L P : ἐλεγόμεθ' Paley 1327 δ' Hermann : γ' L P 1329 προγονοῖς Nauck : προγόνοις L P 1331 λεῖπε δ' Herwerden 1333 καθαρὸς Porson : καθαρῶς L P 1335 δ' om. P: cf. 1331 ἔκμαθ' Hartung
1337 ἄγγος Musurus : ἄγκος L P χερὸς ὑπαγκάλισμ' ἐμῆς Elmsley
1343 σ' om. P

Ιω. σὺ δ' ἐκ κελευσμῶν ἢ πόθεν σῴζεις τάδε;
Πρ. ἐνθύμιόν μοι τότε τίθησι Λοξίας . . .
Ιω. τί χρῆμα δρᾶσαι; λέγε, πέραινε σοὺς λόγους.
Πρ. σῶσαι τόδ' εὕρημ' ἐς τὸν ὄντα νῦν χρόνον.
Ιω. ἔχει δέ μοι τί κέρδος . . . ἢ τίνα βλάβην; 1350
Πρ. ἐνθάδε κέκρυπται σπάργαν' οἷς ἐνῆσθα σύ.
Ιω. μητρὸς τάδ' ἡμῖν ἐκφέρεις ζητήματα;
Πρ. ἐπεί γ' ὁ δαίμων βούλεται· πάροιθε δ' οὔ.
Ιω. ὦ μακαρίων μοι φασμάτων ἥδ' ἡμέρα.
Πρ. λαβών νυν αὐτὰ τὴν τεκοῦσαν ἐκπόνει. 1355
Ιω. πᾶσάν γ' ἐπελθὼν Ἀσιάδ' Εὐρώπης θ' ὅρους.
Πρ. γνώσῃ τάδ' αὐτός. τοῦ θεοῦ δ' ἕκατί σε
ἔθρεψά τ', ὦ παῖ, καὶ τάδ' ἀποδίδωμί σοι,
ἃ κεῖνος ἀκέλευστόν μ' ἐβουλήθη λαβεῖν
σῶσαί θ'· ὅτου δ' ἐβούλεθ' οὕνεκ', οὐκ ἔχω [λέγειν]. 1360
ἦδει δὲ θνητῶν οὔτις ἀνθρώπων τάδε
ἔχοντας ἡμᾶς, οὐδ' ἵν' ἦν κεκρυμμένα.
καὶ χαῖρ'· ἴσον γάρ σ' ὡς τεκοῦσ' ἀσπάζομαι.
ἄρξαι δ' ὅθεν σὴν μητέρα ζητεῖν σε χρή·
πρῶτον μὲν εἴ τις Δελφίδων τεκοῦσά σε 1365
ἐς τούσδε ναοὺς ἐξέθηκε παρθένος,
ἔπειτα δ' εἴ τις Ἑλλάς.—ἐξ ἡμῶν δ' ἔχεις
ἅπαντα Φοίβου θ', ὃς μετέσχε τῆς τύχης.
Ιω. φεῦ φεῦ· κατ' ὄσσων ὡς ὑγρὸν βάλλω δάκρυ,
ἐκεῖσε τὸν νοῦν δούς, ὅθ' ἡ τεκοῦσά με 1370
κρυφαῖα νυμφευθεῖσ' ἀπημπόλα λάθρα
καὶ μαστὸν οὐκ ὑπέσχεν· ἀλλ' ἀνώνυμος

1347 *τότε* L : *τόδε* suprascr. L : *τόδε τε* P, cf. 335 1348 *δρᾶσαι* Musgrave : *δράσειν* L P *λέγε* om. P : add. *p* 1351 *σπαργάνοισιν οἷσθα σύ* L P : corr. Reiske 1352 *ἐκφέρει* P : corr. *p* 1356 Pythiae continuant L P : Ioni restituit Kirchhoff *γ'* Kirchhoff : *δ'* L P *Ἀσιάδ'* Scaliger : *Ἀσίαν* L P 1360 *οὕνεκ'* om. P, sed *ἐβούλεθ'* scribit : *λέγειν* del. Wilamowitz : *οὐ λέγω* Paley : *ἐβούλεθ'* del. Badham, *ὅτου δέ γ' οὕνεκ'* scribens 1362 *ἵν'* om. P 1364 *ζητεῖν σε l* : *ζητεῖσθαι* L P 1367 *εἴς τις* P 1372 *ἐπέσχεν* Dobree

ἐν θεοῦ μελάθροις εἶχον οἰκέτην βίον.
τὰ τοῦ θεοῦ μὲν χρηστά, τοῦ δὲ δαίμονος
βαρέα· χρόνον γὰρ ὅν με χρῆν ἐν ἀγκάλαις
μητρὸς τρυφῆσαι καί τι τερφθῆναι βίου,
ἀπεστερήθην φιλτάτης μητρὸς τροφῆς.
τλήμων δὲ χἠ τεκοῦσά μ'· ὡς ταὐτὸν πάθος
πέπονθε, παιδὸς ἀπολέσασα χαρμονάς.
καὶ νῦν λαβὼν τήνδ' ἀντίπηγ' οἴσω θεῷ
ἀνάθημ', ἵν' εὕρω μηδὲν ὧν οὐ βούλομαι.
εἰ γάρ με δούλη τυγχάνει τεκοῦσά τις,
εὑρεῖν κάκιον μητέρ' ἢ σιγῶντ' ἐᾶν.
Ὦ Φοῖβε, ναοῖς ἀνατίθημι τήνδε σοῖς . . .
καίτοι τί πάσχω; τοῦ θεοῦ προθυμίᾳ
πολεμῶ, τὰ μητρὸς σύμβολ' ὃς σέσωκέ μοι.
ἀνοικτέον τάδ' ἐστὶ καὶ τολμητέον·
τὰ γὰρ πεπρωμέν' οὐχ ὑπερβαίην ποτ' ἄν.
ὦ στέμμαθ' ἱερά, τί ποτέ μοι κεκεύθατε,
καὶ σύνδεθ', οἷσι τἄμ' ἐφρουρήθη φίλα;
ἰδοὺ περίπτυγμ' ἀντίπηγος εὐκύκλου
ὡς οὐ γεγήρακ' ἔκ τινος θεηλάτου,
εὐρώς τ' ἄπεστι πλεγμάτων· ὁ δ' ἐν μέσῳ
χρόνος πολὺς δὴ τοῖσδε θησαυρίσμασιν.
Κρ. τί δῆτα φάσμα τῶν ἀνελπίστων ὁρῶ;
Ιω. σίγα σύ· πολλὰ καὶ πάροιθεν οἴσθά μοι . . .
Κρ. οὐκ ἐν σιωπῇ τἀμά· μή με νουθέτει.
ὁρῶ γὰρ ἄγγος οὗ 'ξέθηκ' ἐγώ ποτε . . .
σέ γ', ὦ τέκνον μοι, βρέφος ἔτ' ὄντα νήπιον,

1378 δὲ χἠ Schaefer : δέ θ' ἡ L P 1380 οἴσω Brodaeus : οἶσον L P θεοῖ (sic) primitus L 1381 μηθὲν L P 1385 τῇ θεοῦ Wilamowitz 1386 ὃς σέσωκε Dobree : ὃς ἔσωσε L P : ὡς ἔσωσε Portus 1388 οὐχ Nauck : οὐδ' L P ὑπερβαίην Barnes : ὑπερβαίη L P 1390 σύνδετ' L P 1391 Fortasse εὔκυκλον 1396 Ioni tribuit Heath: Choro L P (voluerunt, puto, Chorum Delphorum qui cum Ione irruperunt) σίγα Dindorf : σιγᾶν L P in fine orationem fractam iudicavi, sc. οἴσθά μοι ἐχθρὰ ποήσασα vel simm. 1398 οὗ 'ξέθηκ' Musurus : ὃν ξέθηκ' L P, quo servato delet v. sequentem Cobet

Κέκροπος ἐς ἄντρα καὶ Μακρὰς πετρηρεφεῖς.
λείψω δὲ βωμὸν τόνδε, κεἰ θανεῖν με χρή.
Ιω. λάζυσθε τ᾽ἶνδε· θεομανὴς γὰρ ἥλατο
βωμοῦ λιποῦσα ξόανα· δεῖτε δ᾽ ὠλένας.
Κρ. σφάζοντες οὐ λήγοιτ᾽ ἄν· ὡς ἀνθέξομαι
καὶ τῆσδε καὶ σοῦ τῶν τε σῶν κεκρυμμένων.
Ιω. τάδ᾽ οὐχὶ δεινά; ῥυσιάζομαι λόγῳ.
Κρ. οὔκ, ἀλλὰ σοῖς φίλοισιν εὑρίσκῃ φίλος.
Ιω. ἐγὼ φίλος σός; κᾆτά μ᾽ ἔκτεινες λάθρα;
Κρ. παῖς γ᾽, εἰ τόδ᾽ ἐστὶ τοῖς τεκοῦσι φίλτατον.
Ιω. παῦσαι πλέκουσα.—λήψομαί σ᾽ ἐγὼ καλῶς.
Κρ. ἐς τοῦθ᾽ ἱκοίμην, τοῦδε τοξεύω, τέκνον.
Ιω. κενὸν τόδ᾽ ἄγγος ἢ στέγει πλήρωμά τι;
Κρ. σά γ᾽ ἔνδυθ᾽, οἷσί σ᾽ ἐξέθηκ᾽ ἐγώ ποτε.
Ιω. καὶ τοὔννομ᾽ αὐτῶν ἐξερεῖς πρὶν εἰσιδεῖν;
Κρ. κἂν μὴ φράσω γε, κατθανεῖν ὑφίσταμαι.
Ιω. λέγ᾽· ὡς ἔχει τι δεινὸν ἥ γε τόλμα σου.
Κρ. σκέψασθ᾽· ὃ παῖς ποτ᾽ οὖσ᾽ ὕφασμ᾽ ὕφην᾽ ἐγὼ . . .
Ιω. ποῖόν τι; πολλὰ παρθένων ὑφάσματα.
Κρ. οὐ τέλεον, οἷον δ᾽ ἐκδίδαγμα κερκίδος.
Ιω. μορφὴν ἔχον τίν᾽; ὥς με μὴ ταύτῃ λάβῃς.
Κρ. Γοργὼ μὲν ἐν μέσοισιν ἠτρίοις πέπλων.
Ιω. ὦ Ζεῦ, τίς ἡμᾶς ἐκκυνηγετεῖ πότμος;
Κρ. κεκρασπέδωται δ᾽ ὄφεσιν αἰγίδος τρόπον.
Ιω. ἰδού·
τόδ᾽ ἔσθ᾽ ὕφασμα, θέσφαθ᾽ ὡς εὑρίσκομεν.
Κρ. ὦ χρόνιον ἱστῶν παρθένευμα τῶν ἐμῶν.

1405 *τῶν γε σῶν* P *τῶν τ᾽ ἔσω* Tyrwhitt 1406 cf. supra 523 et Hclid. 163 1410 *σ᾽* Tyrwhitt : *δ᾽* L P *κάλως* Verrall 1413 *ἔνδυτ᾽* L P 1416 *ἥ γε τόλμα* Jodrell : *ἡ τόλμα γε* L P : *ἡ τόλμη γε* Dindorf 1417 punctum post *σκέψασθ᾽* addidi ('animos advertite') : *σκέπασμ᾽ ὃ* Dindorf : *ὕψεσθ᾽ ὃ* F. G. Schmidt 1421 *Γοργὼ* Ludv. Dindorf : *γοργὼν* L P *ἠτρίοις* Musgrave : *ἠτρίων* L P 1423 *κεκρασπέδωται δ᾽ ῥ* : *κἐκ κρασπέδωτ᾽* L et, ut vid., P 1424 versus iniuria suspectus 1424–1582 evolso et male restituto folio nunc in L post Iph. T. 271 leguntur

Ιω. ἔστιν τι πρὸς τῷδ', ἢ μόνῳ τῷδ' εὐτυχεῖς;
Κρ. δράκοντες· ἀρχαῖόν τι παγχρύσῳ γένει
δώρημ' Ἀθάνας, ἢ τέκν' ἐντρέφειν λέγει . . .
Ἐριχθονίου γε τοῦ πάλαι μιμήματα.
Ιω. τί δρᾶν, τί χρῆσθαι, φράζε μοι, χρυσώματι;
Κρ. δέραια παιδὶ νεογόνῳ φέρειν, τέκνον.
Ιω. ἔνεισιν οἵδε· τὸ δὲ τρίτον ποθῶ μαθεῖν.
Κρ. στέφανον ἐλαίας ἀμφέθηκά σοι τότε,
ἣν πρῶτ' Ἀθάνα σκόπελον εἰσηνέγκατο,
ὅς, εἴπερ ἔστιν, οὔποτ' ἐκλείπει χλόην,
θάλλει δ', ἐλαίας ἐξ ἀκηράτου γεγώς.
Ιω. ὦ φιλτάτη μοι μῆτερ, ἄσμενός σ' ἰδὼν
πρὸς ἀσμένας πέπτωκα σὰς παρηίδας.
Κρ. ὦ τέκνον, ὦ φῶς μητρὶ κρεῖσσον ἡλίου—
συγγνώσεται γὰρ ὁ θεός—ἐν χεροῖν σ' ἔχω,
ἄελπτον εὕρημ', ὃν κατὰ γᾶς ἐνέρων
χθόνιον μετὰ Περσεφόνας τ' ἐδόκουν ναίειν.
Ιω. ἀλλ', ὦ φίλη μοι μῆτερ, ἐν χεροῖν σέθεν
ὁ κατθανών τε κοὐ θανὼν φαντάζομαι.
Κρ. ἰὼ ἰώ, λαμπρᾶς αἰθέρος ἀμπτυχαί,
τίν' αὐδὰν ἀύσω,
βοάσω; πόθεν μοι
συνέκυρσ' ἀδόκητος ἡδονά; πόθεν
ἐλάβομεν χαράν;
Ιω. ἐμοὶ γενέσθαι πάντα μᾶλλον ἄν ποτε,
μῆτερ, παρέστη τῶνδ', ὅπως σός εἰμ' ἐγώ.

1426 *πρὸς τῷδ'* Ludv. Dindorf: *πρὸς τῶ γ'* L P (sed *γ'* in rasura P) *εὐστοχεῖς* Pierson 1428 Ioni tribuunt L P (tum v. 1427 *δράκοντε μαρμαίροντε* Porson et *γένυι* Heath et 1428 *λέγεις*; Madvig): Creusae continuat Pierson: post h. v. obstrepunt, opinor, increduli quidam Delphorum (*'infantes in aureis serpentibus alere?'*): sic recte se habent *γε* et v. 1430 infinitivi a *λέγει* pendentes ἢ] ἢ L P 1430 *δρᾶν* L vel *lp*: *δᾶν* primitus L: *δ*** P *χρυσώματι* Ludv. Dindorf: *χρυσώμια* L P 1434 *Ἀθάνα* Matthiae: *ἀθάνας* L P 1435 *οὔποτ'* Barnes: *οὔπερ* L P 1436 *ἀγηράτου* Badham 1438 *πρὸς ἀσμένης* Ludv. Dindorf 1442 *χθονίων μέτα* Heath 1445 *ἀναπτυχαί* L P

Κρ. ἔτι φόβῳ τρέμω.
Ιω. μῶν οὐκ ἔχειν μ' ἔχουσα; Κρ. τὰς γὰρ ἐλπίδας
ἀπέβαλον πρόσω.
ἰὼ γύναι, πόθεν πόθεν ἔλαβες ἐμὸν
βρέφος ἐς ἀγκάλας;
τίν' ἀνὰ χεῖρα δόμον ἔβα Λοξίου;
Ιω. θεῖον τόδ'· ἀλλὰ τἀπίλοιπα τῆς τύχης
εὐδαιμονοῖμεν, ὡς τὰ πρόσθε δυστυχῆ.
Κρ. τέκνον, οὐκ ἀδάκρυτος ἐκλοχεύῃ,
γόοις δὲ ματρὸς ἐκ χερῶν ὁρίζῃ·
νῦν δὲ γενειάσιν παρὰ σέθεν πνέω
μακαριωτάτας τυχοῦσ' ἡδονᾶς.
Ιω. τοὐμὸν λέγουσα καὶ τὸ σὸν κοινῶς λέγεις.
Κρ. ἄπαιδες οὐκέτ' ἐσμὲν οὐδ' ἄτεκνοι·
δῶμ' ἐστιοῦται, γᾶ δ' ἔχει τυράννους·
ἀνηβᾷ δ' Ἐρεχθεύς,
ὅ τε γηγενέτας δόμος οὐκέτι νύκτα δέρκεται,
ἀελίου δ' ἀναβλέπει λαμπάσιν.
Ιω. μῆτερ, παρών μοι καὶ πατὴρ μετασχέτω
τῆς ἡδονῆς τῆσδ' ἧς ἔδωχ' ὑμῖν ἐγώ.
Κρ. ὦ τέκνον,
τί φῄς; οἷον οἷον ἀνελέγχομαι.
Ιω. πῶς εἶπας;
Κρ. ἄλλοθεν γέγονας, ἄλλοθεν.
Ιω. ὤμοι· νόθον με παρθένευμ' ἔτικτε σόν;
Κρ. οὐχ ὑπὸ λαμπάδων οὐδὲ χορευμάτων

1453 ἔβαλες P 1455 δόμον Wecklein : δόμ** L : δόμους P *l* : χέρα δόμους Hermann 1457 πρόσθ' ἐδυστύχει Bothe 1458 ὦ τέκνον, οὐκ ἄδακρυς Hermann : τέκνον post ἐκλοχεύῃ trai. Paley 1464 δῶμ' Hermann : δῶμα δ' L P ἐστιοῦται] ται in rasura scr. *l* γᾶ δ' Reiske : τάδ' suprascripto δε L : τάδε δ' P 1466 νύκτα Markland : νύκτας L P 1467 ἀελίου Hermann : ἁλίου L P 1469 ἐγώ] θεός Bruhn 1470 sqq. sic distribuunt L P : Ξο. ὦ . . . φῄς; Ιω. οἷον . . . Ξο πῶς; . . . Ιω. ὤμοι (sic *l* : ἰώ μοι L P) . . . Ξο. οὐχ . . . Ιω. αἳ αἳ : Creusae notam ante πῶς v. 1471 et ante οὐχ v. 1474 substituit *l* : cetera correxit Tyrwhitt 1470 sic L P, sed ον τί φῄς in rasura in L 1474 λαμπάδων L P, sed αδων in rasura in L

ὑμέναιος ἐμός,
τέκνον, ἔτικτε σὸν κάρα.
Ιω. αἰαῖ· πέφυκα δυσγενής. μῆτερ, πόθεν;
Κρ. ἴστω Γοργοφόνα . . . Ιω. τί τοῦτ' ἔλεξας;
Κρ. ἃ σκοπέλοις ἐπ' ἐμοῖς
τὸν ἐλαιοφυῆ πάγον
θάσσει . . . Ιω. λέγεις μοι δόλια κοὐ σαφῆ τάδε.
Κρ. παρ' ἀηδόνιον πέτραν
Φοίβῳ . . . Ιω. τί Φοῖβον αὐδᾷς;
Κρ. κρυπτόμενον λέχος ἠνύασθην . . .
Ιω. λέγ'· ὡς ἐρεῖς τι κεδνὸν εὐτυχές τέ μοι.
Κρ. δεκάτῳ δέ σε μηνὸς ἐν
κύκλῳ κρύφιον ὠδῖν' ἔτεκον Φοίβῳ.
Ιω. ὦ φίλτατ' εἰποῦσ', εἰ λέγεις ἐτήτυμα.
Κρ. παρθένια δ' ἐμᾶς ⟨λάθρα⟩ ματέρος
σπάργαν' ἀμφίβολά σοι τάδ' ἐνῆψα, κερ-
κίδος ἐμᾶς πλάνους.
γάλακτι δ' οὐκ ἐπέσχον, οὐδὲ μαστῷ
τροφεῖα ματρὸς οὐδὲ λουτρὰ χειροῖν,
ἀνὰ δ' ἄντρον ἔρημον οἰωνῶν
γαμφηλαῖς φόνευμα θοίναμά τ' εἰς
Ἅιδαν ἐκβάλλῃ.
Ιω. ὦ δεινὰ τλᾶσα μῆτερ. Κρ. ἐν φόβῳ, τέκνον,
καταδεθεῖσα σὰν
ἀπέβαλον ψυχάν·
ἔκτεινά σ' ἄκουσ'. Ιω. ἐξ ἐμοῦ τ' [οὐχ ὅσι']
ἔθνῃσκες.
Κρ. ἰώ· δειναὶ μὲν τότε τύχαι,
δεινὰ δὲ καὶ τάδ'· ἐλισσόμεσθ' ἐκεῖθεν

1477 *ποθέν* P 1484 *κρυπτὸν μὲν* G. Schmidt 1489 λάθρα addidi: ἔκας pro ἐμᾶς Badham 1490 *τάδε* L P 1491 ἐμὰς L P 1493 χεροῖν L P 1496 ἀΐδαν L P 1497 sqq. *ἐν φόβῳ καταδεθεῖσα σὰν ψυχὰν ἀπέβαλον τέκνον* L P : trai. Wilamowitz 1500 *οὐχ ὅσι'* seclusit Wilamowitz *θνησκες primitus L 1502 *ἰὼ ἰώ* Hermann *μὲν αἱ τότε* Matthiae 1503 *δεινὰ* Barnes: *δειλία* L P *τάδε* L P

ἐνθάδε δυστυχίαισιν εὐτυχίαις τε πάλιν,
μεθίσταται δὲ πνεύματα.
μενέτω· τὰ πάροιθεν ἅλις κακά· νῦν δὲ
γένοιτό τις οὖρος ἐκ κακῶν, ὦ παῖ.
Χο. μηδεὶς δοκείτω μηδὲν ἀνθρώπων ποτὲ
ἄελπτον εἶναι πρὸς τὰ τυγχάνοντα νῦν.
Ιω. ὦ μεταβαλοῦσα μυρίους ἤδη βροτῶν
καὶ δυστυχῆσαι καὶθις αὖ πρᾶξαι καλῶς,
Τύχη, παρ' οἵαν ἤλθομεν στάθμην βίου
μητέρα φονεῦσαι καὶ παθεῖν ἀνάξια.
φεῦ·
ἆρ' ἐν φαενναῖς ἡλίου περιπτυχαῖς
ἔνεστι πάντα τάδε καθ' ἡμέραν μαθεῖν;
φίλον μὲν οὖν σ' εὕρημα, μῆτερ, ηὕρομεν,
καὶ τὸ γένος οὐδὲν μεμπτόν, ὡς ἡμῖν, τόδε·
τὰ δ' ἄλλα πρὸς σὲ βούλομαι μόνην φράσαι.
δεῦρ' ἔλθ'· ἐς οὓς γὰρ τοὺς λόγους εἰπεῖν θέλω
καὶ περικαλύψαι τοῖσι πράγμασι σκότον.
ὅρα σύ, μῆτερ· μὴ σφαλεῖσ' ἃ παρθένοις
ἐγγίγνεται νοσήματ' ἐς κρυπτοὺς γάμους,
ἔπειτα τῷ θεῷ προστίθης τὴν αἰτίαν,
καὶ τοὐμὸν αἰσχρὸν ἀποφυγεῖν πειρωμένη,
Φοίβῳ τεκεῖν με φῄς, τεκοῦσ' οὐκ ἐκ θεοῦ;
Κρ. μὰ τὴν παρασπίζουσαν ἅρμασίν ποτε
Νίκην Ἀθηνᾶν Ζηνὶ γηγενεῖς ἔπι,
οὐκ ἔστιν ὅστις σοι πατὴρ θνητῶν, τέκνον,
ἀλλ' ὅσπερ ἐξέθρεψε, Λοξίας ἄναξ.
Ιω. πῶς οὖν τὸν αὑτοῦ παῖδ' ἔδωκ' ἄλλῳ πατρὶ

1506 Ιω. εὐτυχίαις P 1508 Κρ. μενέτω P 1509 δ' ἐγένετο L P: corr. Wilamowitz 1510 ἀνθρώπῳ Badham 1513 καὖτις εὖ L P: corr. Pierson 1521 γὰρ L P: σοι Σ Phoen. 911. Cf. etiam Schol. Ar. Aves 1647 1522 τοῖς πράγμασι L P 1523 σφαλεῖσα παρθένος L P: corr. Musgrave 1529 Ἀθάναν Matthiae: vid. ad Hclid. 350 1532, 1535, 1536 αὐτοῦ P: 1535 etiam L

Ξούθου τέ φησι παῖδά μ' ἐκπεφυκέναι;
Κρ. *πεφυκέναι μὲν οὐχί, δωρεῖται δέ σε*
αὐτοῦ γεγῶτα· καὶ γὰρ ἂν φίλος φίλῳ
δοίη τὸν αὐτοῦ παῖδα δεσπότην δόμων.
Ιω. *ὁ θεὸς ἀληθὴς ἢ μάτην μαντεύεται,*
ἐμοῦ ταράσσει, μῆτερ, εἰκότως φρένα.
Κρ. *ἄκουε δή νυν ἅμ' ἐσῆλθεν, ὦ τέκνον·*
εὐεργετῶν σε Λοξίας ἐς εὐγενῆ
δόμον καθίζει· τοῦ θεοῦ δὲ λεγόμενος,
οὐκ ἔσχες ἄν ποτ' οὔτε παγκλήρους δόμους
οὔτ' ὄνομα πατρός. πῶς γάρ, οὗ γ' ἐγὼ γάμους
ἔκρυπτον αὐτὴ καί σ' ἀπέκτεινον λάθρα;
ὃ δ' ὠφελῶν σε προστίθησ' ἄλλῳ πατρί.
Ιω. *οὐχ ὧδε φαύλως αὖτ' ἐγὼ μετέρχομαι,*
ἀλλ' ἱστορήσω Φοῖβον εἰσελθὼν δόμους,
εἴτ' εἰμὶ θνητοῦ πατρὸς εἴτε Λοξίου.
ἔα· τίς οἴκων θυοδόκων ὑπερτελὴς
ἀντήλιον πρόσωπον ἐκφαίνει θεῶν;
φεύγωμεν, ὦ τεκοῦσα, μὴ τὰ δαιμόνων
ὁρῶμεν—εἰ μὴ καιρός ἐσθ' ἡμᾶς ὁρᾶν.

ΑΘΗΝΑ

μὴ φεύγετ'· οὐ γὰρ πολεμίαν με φεύγετε,
ἀλλ' ἔν τ' Ἀθήναις κἀνθάδ' οὖσαν εὐμενῆ.
ἐπώνυμος δὲ σῆς ἀφικόμην χθονὸς
Παλλάς, *δρόμῳ σπεύσασ' Ἀπόλλωνος πάρα,*
ὃς ἐς μὲν ὄψιν σφῷν μολεῖν οὐκ ἠξίου,
μὴ τῶν πάροιθε μέμψις ἐς μέσον μόλῃ,
ἡμᾶς δὲ πέμπει τοὺς λόγους ὑμῖν φράσαι·
ὡς ἥδε τίκτει σ' ἐξ Ἀπόλλωνος πατρός,
δίδωσι δ' οἷς ἔδωκεν, οὐ φύσασί σε,

1533 τὲ L (sic) : δὲ P 1538 *ταράσσων* suprascr. L P
1549 *θυοδόκων* Pierson : *θεοδότων* L P 1552 *οὗ μὴ* Wecklein ; sed sensus est '*nisi forte ipsa vult*' : nempe signum dea dedit
1556 *πολλάς* P 1561 *οὐ φύσασί σε* Stephanus : *οὗ φασί σε* L P

ἀλλ' ὡς νομίζῃ 's οἶκον εὐγενέστατον.
ἐπεὶ δ' ἀνεῴχθη πρᾶγμα μηνυθὲν τόδε,
θανεῖν σε δείσας μητρὸς ἐκ βουλευμάτων
καὶ τήνδε πρὸς σοῦ, μηχαναῖς ἐρρύσατο.
ἔμελλε δ' αὐτὰ διασιωπήσας ἄναξ
ἐν ταῖς 'Αθήναις γνωριεῖν ταύτην τε σήν,
σέ θ' ὡς πέφυκας τῆσδε καὶ Φοίβου πατρός.
ἀλλ' ὡς περαίνω πρᾶγμα, καὶ χρησμοὺς θεοῦ,
ἐφ' οἷσιν ἔζευξ' ἅρματ', εἰσακούσατον.
λαβοῦσα τόνδε παῖδα Κεκροπίαν χθόνα
χώρει, Κρέουσα, κἀς θρόνους τυραννικοὺς
ἵδρυσον. ἐκ γὰρ τῶν 'Ερεχθέως γεγὼς
δίκαιος ἄρχειν τῆς γ' ἐμῆς ὅδε χθονός,
ἔσται τ' ἀν' 'Ελλάδ' εὐκλεής. οἱ τοῦδε γὰρ
παῖδες γενόμενοι τέσσαρες ῥίζης μιᾶς
ἐπώνυμοι γῆς κἀπιφυλίου χθονὸς
λαῶν ἔσονται, σκόπελον οἳ ναίουσ' ἐμόν.
Γελέων μὲν ἔσται πρῶτος· εἶτα δεύτερος
. . . . . .
Ὅπλητες 'Αργαδῆς τ', ἐμῆς τ' ἀπ' αἰγίδος
ἔμφυλον ἔξουσ' Αἰγικορῆς. οἱ τῶνδε δ' αὖ
παῖδες γενόμενοι σὺν χρόνῳ πεπρωμένῳ
Κυκλάδας ἐποικήσουσι νησαίας πόλεις
χέρσους τε παράλους, ὃ σθένος τὴμῇ χθονὶ
δίδωσιν· ἀντίπορθμα δ' ἠπείροιν δυοῖν
πεδία κατοικήσουσιν, 'Ασιάδος τε γῆς

1562 *νομίζῃ 's* Verrall : *νομίζῃς* L : *νομίζεις* P : *κομίζῃ σ'* Lenting 1563 *ἀνώχθη* L P : corr. Matthiae 1566 *αὐτοῦ* (sc. Delphis) F. G. Schmidt 1569 *θεοῦ* Scaliger : *θεῷ* L P 1570 *οἷσιν ἔζευξ'* Scaliger : *οἷς ἐζεύξαθ'* L P 1574 *τῆς γ'* suprascr. L : *τῆσδ'* L P : *τῆς* Hartung 1575 *τ'*] *δ'* Ludv. Dindorf 1577 *ἐπώνυμοί τε κἀπιφύλιοι* Badham 1578 *λαὸν* P *νέουσ'* P 1579 *Γελέων* Canter : *τελέων* L P Lacunam indicavit Badham : aliquot vv. desunt 1580 *Ὅπλητες 'Αργαδῆς τ'* Canter : cf. Hdt. v. 66 : *ὃ πάντες ἀργαλῆς τ'* L P (*ὀργαλῆς* suprascr. L) *ἐμῆς τ'* Canter : *ἐμῆς* L P 1581 *ἓν φῦλον* Hermann : malim *οἳ φῦλον* 1583 recte se habet iterum L : vide sub v. 1424 *κυκλάδος* P

Εὐρωπίας τε· τοῦδε δ' ὀνόματος χάριν
Ἴωνες ὀνομασθέντες ἔξουσιν κλέος.
Ξούθῳ δὲ καὶ σοὶ γίγνεται κοινὸν γένος,
Δῶρος μέν, ἔνθεν Δωρὶς ὑμνηθήσεται
πόλις κατ' αἶαν Πελοπίαν· ὁ δεύτερος
Ἀχαιός, ὃς γῆς παραλίας Ῥίου πέλας
τύραννος ἔσται, κἀπισημανθήσεται
κείνου κεκλῆσθαι λαὸς ὄνομ' ἐπώνυμος.
καλῶς δ' Ἀπόλλων πάντ' ἔπραξε· πρῶτα μὲν
ἄνοσον λοχεύει σ', ὥστε μὴ γνῶναι φίλους·
ἐπεὶ δ' ἔτικτες τόνδε παῖδα κἀπέθου
ἐν σπαργάνοισιν, ἁρπάσαντ' ἐς ἀγκάλας
Ἑρμῆν κελεύει δεῦρο πορθμεῦσαι βρέφος,
ἔθρεψέ τ' οὐδ' εἴασεν ἐκπνεῦσαι βίον.
νῦν οὖν σιώπα, παῖς ὅδ' ὡς πέφυκε σός,
ἵν' ἡ δόκησις Ξοῦθον ἡδέως ἔχῃ,
σύ τ' αὖ τὰ σαυτῆς ἀγάθ' ἔχουσ' ἴῃς, γύναι.
καὶ χαίρετ'· ἐκ γὰρ τῆσδ' ἀναψυχῆς πόνων
εὐδαίμον' ὑμῖν πότμον ἐξαγγέλλομαι.

Ιω. ὦ Διὸς Παλλὰς μεγίστου θύγατερ, οὐκ ἀπιστίᾳ
σοὺς λόγους ἐδεξάμεσθα· πείθομαι δ' εἶναι πατρὸς
Λοξίου καὶ τῆσδε.—καὶ πρὶν τοῦτο δ' οὐκ ἄπιστον ἦν.

Κρ. τἀμὰ νῦν ἄκουσον· αἰνῶ Φοῖβον οὐκ αἰνοῦσα πρίν,
οὕνεχ' οὗ ποτ' ἠμέλησε παιδὸς ἀποδίδωσί μοι.
αἵδε δ' εὐωποὶ πύλαι μοι καὶ θεοῦ χρηστήρια,
δυσμενῆ πάροιθεν ὄντα. νῦν δὲ καὶ ῥόπτρων χέρας
ἡδέως ἐκκρημνάμεσθα καὶ προσεννέπω πύλας.

Αθ. ἦνεσ' οὕνεκ' εὐλογεῖς θεὸν μεταβαλοῦσ'· ἀεὶ γὰρ οὖν

1591 γ' ὁ L P, sed γ' delendum notaverat, ut videtur, ipse L: cf. 959: δ' ὁ Barnes 1594 ἐπώνυμον Kirchhoff 1603 ἴῃς Porson: εἴῃ L P: sed etiam εἴῃς L, et idem voluit P^2 sed scripsit εἴσῃ 1604, 1605 τοῦδ' ἀναψυχὰς πόνων κεὐδαίμον' Nauck 1607 ἐδεξάμεσθα Musgrave: δεξόμεσθα mutavit in ἐνδεξόμεσθα L: ἐν ἐνδεξόμεσθα P 1612 ῥόπτρῳ P 1613 πύλας Barnes: πύλαις L P 1614 ἀεὶ γὰρ οὖν Hermann: ἀεί που L P: ἀεί ποτε Barnes

χρόνια μὲν τὰ τῶν θεῶν πως, ἐς τέλος δ' οὐκ ἀσθενῆ.
Κρ. ὦ τέκνου, στείχωμεν οἴκους. Αθ. στείχεθ', ἕψομαι
δ' ἐγώ. 1616
Κρ. ἀξία γ' ἡμῶν ὁδουρός. Αθ. καὶ φιλοῦσά γε πτόλιν.

Κρ. ἐς θρόνους δ' ἵζου παλαιούς. Ιω. ἄξιον τὸ κτῆμά μοι.
Χο. ὦ Διὸς Λητοῦς τ' Ἄπολλον, χαῖρ'· ὅτῳ δ' ἐλαύνεται
συμφοραῖς οἶκος, σέβοντα δαίμονας θαρσεῖν χρεών· 1620
ἐς τέλος γὰρ οἱ μὲν ἐσθλοὶ τυγχάνουσιν ἀξίων,
οἱ κακοὶ δ', ὥσπερ πεφύκασ', οὔποτ' εὖ πράξειαν ἄν.

1616 *στείχοιμεν* et *στείχεσθ'* L P: corr. Schaefer, Canter 1617 sq. personas sic disposuit Wilamowitz, Minervam post 1617 abire ratus : L P sic Κρ. ἀξία . . . Αθ. ἐς θρόνους . . . Κρ. ἄξιον . . . (nisi quod paragraphi sunt pro Creusa in L) : fortasse recte, silente Ione, cf. Verrall ad loc. 1617 *αἰσία γ'* Musgrave 1620 *θαρρεῖν* L P *εὐριπίδου ἴων* subscr. *l* P

COMMENTARY

Prologus 1–183. (*a*) Speech by Hermes 1–81; (*b*) monody by Ion 82–183.

The prologue of the *Ion* resembles that of the *Hecuba* in beginning with a monologue followed by a monody, mostly in 'melic' anapaests, independent of it. Like the *Alc.*, *Hipp.*, and *Tr.*, the play begins with a deity speaking, and Eur. is so fond of giving τὸ γένος τοῦ δράματος (Ar. *Ra.* 946) that Hermes here gives his own family history. In the *Bacch.* Dionysus, who is one of the characters, not, like Hermes, a πρόσωπον προτατικόν, does the same thing, but less elaborately.

As the sun is just rising when Ion begins his song, Hermes must have delivered his speech before daybreak. There was of course no means of darkening the stage. The whole action of the *Rhesus* takes place during the night.

1. The breach of the Porsonic pause is noticeable, and it is difficult to believe that such a roughness occurred in the first line of a play. Other examples in Eur. are *IT.* 580 οὕτω γίγνεται (emended by Porson to ὧδε), *Ph.* 747, *HF.* 1338, *fr.* 494 (all with οὐδέν = οὐδ' ἕν), *Alc.* 671 (οὐδείς) and *Heracl.* 529 κατάρχεσθ' εἰ δοκεῖ, where Jebb thinks that the metrical ictus falling on the accented syllable is some justification. It has been suggested that the weight of the line indicates the heavy burden of Atlas. Philodemus περὶ εὐσεβείας 37 quotes as from the *Ion* χαλκέοις [ἐκτρίβειν] νώτοις ο[ὐρανόν], as though he had the words in the order of the text here, but W.-M. thinks that he may have written the words in the natural order with the adjective preceding the noun, and therefore does not supply real evidence; he accepts Elmsley's transposition νώτοις χαλκέοισιν, which is probably right. Badham proposes νώτοισιν πόλον or ἐν νώτοις πόλον. In that case οὐρανόν would be a gloss on πόλον, and the line, as Paley points out, would closely resemble the account of Atlas in A. *Pr.* 430 οὐράνιόν τε πόλον νώτοις ὑποστενάζει. Maas, quoted by W.-M., thinks that νώτοις represents νώτοισι with elision of ι, and that the sound would be distinguishable to Athenian ears, but this lacks evidence, and it seems strange to add a letter in order to have it elided. Harrison, *C.R.* xlvi. 256 (q.v.), calls it a subterfuge.

2. The repetition of θεῶν seems weak, but Eur. does not appear to mind repeating the same word in close proximity, though not often in the same line, but cf. *El.* 1005. W.-M. defends the repetition on the ground that the first is the genitive of θεός, the second of θεά (= θεάων), and that they sounded different to Athenian ears. But why should he imagine that?

ἐκτρίβων may suggest the constancy of his task, but Eur. affects compounds with ἐκ-. In this play there are 47 verbs thus compounded, several of them repeated more than once.

3. μιᾶς. Cf. *Rh.* 393 *Μουσῶν μιᾶς*. Hermes does not commit himself to his grandmother's name. Apollodorus (3. 10. 1) names Atlas and Pleione as the parents of Maia (W.-M. says that this Maia has nothing to do with the mother of Hermes); Ovid (*F.* 5. 83) accepts the identification. Hesperis and Aethra are also named as mother of Hermes, but only by late writers.

4. λάτριν. Mr. Page refers me to *Διὸς λάτρις* and *Ζηνὸς λάτρις* in the new papyrus of S. *Inachus* 35 and 69. Hermes is the lackey of the gods, and G. points out that his ancestry takes him back to Atlas, the patient slave of the Olympians. He compares him in this scene to the slaves of the New Comedy. Certainly his behaviour at the end of it, where he retires to spy and overhear, is reminiscent of such characters.

5. The *ὀμφαλός* was a round white pillar of stone, which marked the spot where two eagles, sent by Zeus, met to show the centre of the earth. It was older than the worship of Apollo at Delphi. It had two figures carved on it, not decipherable in the time of the poet, and the story probably arose from the sculpture, whatever was depicted. It is not known for certain in what part of the temple it stood. Pausanias (10. 16. 3) gives it the most unlikely neighbours, but he is probably confusing the marble copy which stood outside (the remains of this have been found in recent excavations) with the original which was inside the temple.

6. καθίζων is made to take an accusative in poetry, as we say, 'to sit a horse'; cf. 366 *καθίζων τρίποδα*. *θάσσω* is used in the same way, cf. 91 and *IT.* 277 *θάσσειν φάραγγ'*.

ὑμνῳδεῖ. The oracles were in verse and chanted. Cf. 92 and *El.* 1190 *ἰὼ Φοῖβ', ἀνύμνησας δίκαι' ἄφαντα*, *IT.* 1282 *θεσφάτων ἀοιδαῖς*. Usually they were in hexameters, but in Hdt. 1. 174 there is one in iambics.

7. For the omission of *τά* with μέλλοντα, in apparent breach of Granville Sharp's canon, cf. the same phrase in *Hel.* 14, 923, S. *El.* 1498. As it recurs thus, there is no need to accept V.'s explanation that to the god the future *is* another present.

8. γάρ. He begins to tell the story, which is the reason for his visit to Delphi.

9. χρυσολόγχου alludes to the gilded point of the spear of the statue of Athena Promachus on the Acropolis (cf. Ar. *Th.* 318). The city is named not from Pallas but Athena; it is not called Pallene any more than Ion is called Antaeus: see line 802.

10. γάμοις. For the word used of an irregular union cf. *Hel.* 190 *Πανὸς ἀναβοᾷ γάμους*.

11. Κρέουσαν. The name is unfamiliar in Attic legend. So she is named by Hermes six times. See Introd., p. xiii.

12. For *ὄχθος* used of the Acropolis cf. *Heracl.* 781 *ἀνεμόεντι δ' ἐπ' ὄχθῳ*. It is often used of the Areopagus.

13. καλοῦσι. The sentence is compressed for 'where the cliffs are

which the lords of Attic soil call *Μακραί'*, cf. S. *OT.* 1451 *ἔνθα κλῄζεται | οὐμὸς Κιθαιρών.*

Μακράς. The cliffs along the north side of the Acropolis are so called by Eur. (W.-M. says by him only.) The word is usually translated 'Long'. G. translates 'High', comparing the Homeric use and Mt. Makiston in Euboea. However, their length is more noticeable than their height. At the NW. end are some grottoes, one of which was the scene of Creusa's amour.

ἄνακτες seems to mean here little more than 'inhabitants'; in 1222 it might mean the Delphians in mass, or, very probably, a hastily summoned council, who would have power to enforce a sentence.

15. διήνεγκ' closely followed by **ἀπήνεγκεν**: cf. 1583–6 *ἐποικήσουσι . . . κατοικήσουσιν.* P's reading is unmetrical as in 16 other places in iambics or trochaic tetrameters in this play.

16. The story of the exposure is narrated 5 times: in the prologue, in Creusa's tale to Ion about her pretended friend, in her monody, in her dialogue with the old retainer, and in her revelation to Ion. In 949 Creusa says that she gave birth to the child in the cave where she had met Apollo, but that may have been to make her tale to the old man more pathetic. She does not always adhere strictly to the truth. Zielinski, *Trag.* 74 ff. (quoted by E.E.G.), thinks that the inconsistency is due to the fact that Eur. wanted the birth to be at home so that she might make use of the *κύτος*, whereas Soph. in the *Creusa* had made it take place in the cave.

παῖδ' . . . βρέφος. The words are repeated in the same way in 1597–9. Cf. *Ph.* 22 where, however, *βρέφος* (which comes again in 25) is probably corrupt. W.-M. distinguishes between *παῖς* (son) and *βρέφος* (new-born).

17. It is a question whether the grottoes of Pan and of Apollo were the same. See note on 938, where passages are quoted indicating that the cave of Pan was originally dedicated to Apollo. In Paus. 1. 28. 4 there is a gap in the text; so we do not know whether the caves there are identified or not. Frazer, ad loc., makes them one, and thinks that the cave in question was 'the high-arched, shallow cave immediately to the east of the Clepsydra'. In Ar. *Lys.* 913 the Clepsydra is mentioned as though near the cave of Pan. Some have thought that the cave of Apollo was another one about 30 feet away and higher up, in the back-wall of which there are niches for votive offerings.

18. ὡς θανούμενον (cf. 27). Creusa does not know whether she thought the babe would live or not. In 965 she speaks as though she hoped that Phoebus would save his offspring; in 1494 she speaks of leaving him to the wild beasts.

19. ἀντίπηγος. The word occurs again in 40, 1338, 1391, but apparently nowhere else. According to Eustathius it is a Lesbian word (= 'ark').

J. says that the prefix *ἀντι-* seems to denote that the lid and bottom corresponded in some way. They were both probably round, and that is what is alluded to here in *εὐτρόχῳ κύκλῳ*. The cradle was not on wheels, a sort of perambulator, as L. & S. say; it would have been a difficult task to push it to the cave. This one is of basket-work (37). Herwerden conj. *εὐτόρνῳ*.

20. νόμον refers to what follows: *κείνῳ γὰρ κτλ.* Schliack suspects a lacuna, which W.-M. thinks should be filled with something like *δρακοντομόρφῳ περιβαλοῦσ' ἀγάλματι*. Otherwise, he says, it must mean that the custom was that of putting a baby in a cradle. But the custom that she observed is clearly indicated in the following lines.

21. If Harp. s.v. *Αὐτόχθονες* is to be trusted, Pindar was the first to separate Erichthonius and Erechtheus. Probably both names were originally epithets of Poseidon. An inscription was found in the Erechtheum (*C.I.A.* 1. 387) containing a dedication to Poseidon Erechtheus. In Eur.'s story Erichthonius is guarded by snakes, but his autochthonous origin has led to his having been regarded sometimes as a snake himself. Paus. 1. 24. 7 speaks of a serpent which may be Erichthonius.

22. Similar snake-ornaments are common in Etruscan and Pompeian jewellery. Usually in this story there is one serpent; Eur. has two; G. suggests that it is in order to explain an amulet in use in his own time. He adds: 'La vertu apotropaïque des serpents est bien connue. Aujourd'hui encore, dans le Péloponèse, et dans certaines îles, on donne le nom magique de *δράκος* à tous les enfants mâles, jusqu'à leur baptême.'

φύλακε (Porson) preserves the Porsonic pause, and corresponds in number with the neighbouring words.

23. Cecrops, king of Athens (the name has been thought to be identical with *κερκώπη*), married Aglaurus, daughter of Actaeus (Apollod. 3. 14. 2). Their three daughters, Herse, Pandrosus, and Aglaurus, superintended the child Erichthonius. Athenian women swore by Aglaurus (Ar. *Th.* 533) and Pandrosus (id. *Lys.* 439); but we do not hear of any such adjuration by the name of Herse. Inscriptions favour the spelling *Ἄγλαυρος* in preference to *Ἄγραυλος*, despite the supposed derivation of the name (= 'piping in the fields'), which might connect it with the grasshopper. The names Aglaurus and Pandrosus have been supposed to be originally titles of Athena. The name Hersus has been found as a title of Apollo (*C.I.A.* 1. 430).

24. Ἐρεχθείδαις. The word is used semi-anachronistically, as though the time of the play's action were more than one generation later than that of Erechtheus. There is a still bolder example in *El.* 711, where the palace of the Atreidae is spoken of in the time of Atreus. Cf. S. *OC.* 1066 *Θησειδᾶν*, though Theseus is a character in the *OC.* The story is told to account for the necklace found among the tokens of Ion in the final scene of the play.

ἐκεῖ = 'in Athens'. ἔτι (Barnes) and ἀεί (Elmsley) are unnecessary emendations, and rather flat.

26. ἀλλ' either (1) resumptive, 'well'; or (2) 'besides' (Denniston, *The Greek Particles*, p. 22); or (3) it may imply that Creusa does not use the ornament for the preservation of the child, but for its exposure.

παρθένος = 'like other maidens'.

28. 'Speaking as brother to brother.'

30. κλεινῶν: a stock epithet of Athens in this play, cf. 262, 590, 1038. πτόλιν in LP would be the only example of the word in tragedy without a short syllable lengthened before it. One MS. reads it in *Rh.* 261. See Page on *Med.* 641. In 1617 πτόλιν lengthens γε before it.

32. The comitative dat. with αὐτός is used more frequently without a preposition, but cf. *Hipp.* 1213 αὐτῷ σὺν κλύδωνι. These are the only examples in Eur. in the singular. With the plural the preposition is never used. Homer has in *Il.* 14. 497–8 ἀπήραξεν δὲ χαμᾶζε | αὐτῇ σὺν πήληκι κάρη, but also in *Il.* 20. 482 τῇλ' αὐτῇ πήληκι κάρη βάλε.

36. As we say 'doing a favour'; cf. *El.* 1133. In 896 the words = 'indulging'.

37. For pres. and aor. part. together cf. *Tr.* 753. In both examples we have a combination of the continuous with the momentary action.

38. κρηπίδων ἔπι, i.e. on the platform (stylobate) at the top of the steps which lead to the temple, cf. 510. The phrase occurs also in *HF.* 1008.

39. κύτος (Stephanus) is certainly right. The fact that the word has ended line 37 need not deter us from accepting it. Eur. feels no objection to such repetitions, cf. in this play, e.g. 394–6 λόγους . . . λόγος: 440–2 βροτῶν . . . βροτοῖς. In 1196–7 δόμοις . . . δόμοις the objection is not to the repetition, but to the difference of meaning, 'tent', 'temple'.

40. ἑλικτόν has been variously interpreted: (1) 'round' (W.-M.); (2) 'turnable' on hinges (V.); (3) 'plaited' (G. translates *d'osier*); (4) 'on wheels' (L.& S.).

41. The MSS. read ἀν- or ἐν-ιππεύοντος. Musgrave rightly emends to ἄμ', thus giving something to govern κύκλῳ. Cf. 122.

What *chanced* was not the arrival of the Pythia at daybreak (that would be normal), but that Hermes had placed the child there just before she arrived.

44. εἰ . . . τλαίη is almost the equivalent of ὅτι ἔτλη with the customary use of θαυμάζω; but it gives additional force here to treat the offence as barely credible. (Cf. *El.* 516 κἀθαύμασ', ὦ παῖ, τίς ποτ' ἀνθρώπων ἔτλη.)

45. ὠδῖν' of the child as in 1487 κρύφιον ὠδῖν'.

46. θυμέλας. θυμέλη was a hearth or altar, but it seems to have acquired a considerable extension of meaning. From the application of the word to the steps attached to the altar, on which the sacrificing

priest stood, it may have passed to the steps of the temple or its stylobate, which seems to me to be its most natural meaning in 114 (see note on that line). Then in the plural it seems to mean the sanctuary in which the hearth or altar stood; cf. *Supp.* 64, *El.* 713. Possibly here and in 161 (both plural) it is used of the whole precinct. Gow in *J.H.S.* xxxii. 212–38 argues that the word always = 'hearth'. So here the babe was exposed *in* the temple, and the priestess had entered the pronaos. But even though the babe was on the far side of the hearth of Apollo, it is difficult to think that 'to put out beyond the hearths' can mean 'to put outside the building'. The great extension of the use of the word *θυμέλη* in its theatrical sense, which Gow illustrates copiously, might suggest a similar extension in its meaning outside the 'profession'. Mr. Page has pointed out to me a similar extension in *IA.* 152 *Κυκλώπων θυμέλας.*

47. **οἴκτῳ** either dat. of cause or governed by **συνεργός**: **τῷ παιδί** is dat. of advantage. **ἐκπεσεῖν** is consecutive infin.

θεός may = 'some divine impulse', not Apollo (**ὁ θεός**), but **θεός** without the article is used in 42 and 45 of Apollo.

50. The subject of **οἶδε** is *προφῆτις.*

51. **ἐπίσταται.** No parallel is quoted for the use of this word instead of **οἶδε.** The boy in the course of 7 lines is called *παῖς, νέος,* and *νεανίας.*

52. 'About the altars that fed him.' We need not think of it only in the limited sense that the priest and his servers were fed from the altar (cf. 1 Sam. 2. 13), though in 323 Ion says that the altars contributed to his maintenance. It may be here in the wider sense of the place where he was being brought up. This reading seems preferable to *ἀμφιβωμίους στροφάς* (Nauck), which W.-M. adopts, explaining *ἀμφὶ τοὺς βωμοὺς στρεφόμενος ἠλᾶτο.* One remembers then the boys who dance before the altar of Seville Cathedral at the Corpus Christi Festival, though Ion's dancing would not be ritual like theirs. Somewhat better is *ἀμφιβώμιος τραφείς* (Herwerden), though further from the MSS. For the reading of the text cf. *HF.* 984 *ὃς ἀμφὶ βωμίαν | ἔπτηξε κρηπῖδ'*: *Ph.* 1749 *σὺ δ' ἀμφὶ βωμίους λιτάς.*

54. Ion combines the apparently humble office of *νεωκόρος* with the more honourable post of *χρυσοφύλαξ.* W.-M. refers to Hes. *Theog.* 991, where Aphrodite appoints as *νηοπόλος* Phaethon, who is *ἴφθιμος* and *θεοῖς ἐπιείκελος.*

56. **δεῦρ' ἀεί**: cf. *Med.* 670, *Supp.* 786, *Hel.* 761, *Ph.* 1209, *Or.* 1663, *fr.* 363.

58. Xuthus had been banished by his brothers and therefore became a soldier of fortune. The war in which he fought was to help Erechtheus, whose most famous war was against Eleusis, but Eur. has made the scene Euboea, probably to recall the glorious memories of 446. [Alcon, son of Erechtheus, fled to Chalcis, and his surrender

was refused (Schol. ad Ap. Rhod. 1. 97). This may have led to war with Euboea. E.E.G.]

59. Chalcodon, son of Abas, was the father of Elephenor, who led the Abantes (inhabitants of Euboea) in the Trojan War. Cf. Hom. *Il.* 2. 541 *Χαλκωδοντιάδης μεγαθύμων ἀρχὸς Ἀβάντων*, and S. *Ph.* 489 *τὰ Χαλκώδοντος Εὐβοίας σταθμά*. Chalcodon's name appears in the new fragment of Soph. *Σκύριοι* (Pfeiffer, *Philol.*, 1933, 1), as Mr. Page has pointed out to me.

60. **κλύδων.** For the metaphorical use cf. *Supp.* 474, *Ph.* 859, *IT.* 316. Xuthus 'takes arms against a sea of troubles'.

61. **ὅν.** The antecedent is *πολέμιος κλύδων*, or rather *πόλεμος*, understood from it. It is the internal acc. with *συμπονήσας*, which Eur. affects with *πονέω* and *μοχθέω* or their compounds, but the direct object of *συνεξελών*, which here in the compound seems to have the meaning of *ἐξαιρέω* in *Ph.* 516, 'dispose of'. The word often means 'join in destroying', as Badham takes it here; cf. *Tr.* 24.

62. 'The honour of wedlock with Creusa.' **γάμων** is the genitive of equivalence. Cf. *Or.* 9 *κοινῆς τραπέζης ἀξίωμ' ἔχων*: *Tr.* 485 *ἐς ἀξίωμα νυμφίων*.

63. Aeolus is here the son of Zeus; in *fr.* 14 (*Aeolus*) and in the prologue to *Melanippe Sapiens* he is the son of Hellen, son of Zeus. Here he is the father of Xuthus, but in the Hesiodic fragment 7 Xuthus and Aeolus are brothers of Dorus, and sons of Hellen.

64. Xuthus is here called *Ἀχαιός*, though in 1592 *Ἀχαιός* is his son. Here the word must mean 'from Phthia', the country of which Hellen was king.

66. **ἥκουσι**, 'they are come'. The god has somewhat anticipated their arrival.

67. **ἔρωτι παίδων**: cf. 1227.

68. **ἐλαύνει** = 'guides' rather than Paley's alternative translation 'puts off'.

λέληθεν. What is the subject? V. and Paley say *τύχη*. B. thinks it is impersonal and translates: 'he has not been so forgetful as he appears', sc. *αὐτόν*. Badham makes Apollo the subject: 'and is not undiscovered by me, as he thinks,' and G. thinks that this is possible; for this way of taking it cf. *HF.* 985 *ὡς λεληθέναι δοκῶν*, *Rh.* 940 *μὴ δόκει λεληθέναι*. But what has Apollo left Hermes to discover? B.'s view seems the best explanation of the text; but Mr. Page suggests *καί* for *κοὐ*, which well precedes *γάρ*: 'he has kept his secret, it appears, for he is going to palm off his own son on Xuthus.'

70. Here Hermes explicitly says that Apollo will declare that Ion is the son of Xuthus, and so Xuthus says that he has been told (537). But Creusa, who was not present, boldly says (1534) that Apollo has not declared such paternity, but is bestowing on him his own offspring. See Introd., p. xxix.

71. The best-laid schemes, even of gods, gang aft agley. Apollo's programme is upset, for the recognition takes place in Delphi.

72. The two desirable objects are closely linked by *τε . . . τε*. The first clause is a qualification of the second, as B. explains: 'that the boy may have his rights without exposure of the secret'.

73. **ἔχῃ** = 'enjoy', not 'secure' (*σχῇ*).

76. **τάδε**. W.-M. says that this shows that the *γύαλα* were in sight. He thinks that there was a grove at one side of the temple-front, which did not occupy the whole of the back-scene. In *Andr.* 1115 the ambush against Neoptolemus was *δάφνῃ σκιασθείς*. A grove of sacred bay was close to the temple.

77. We must take **τὸ κρανθέν** of what is actually accomplished or shortly to be so, not what is fated, as Hermes, though wrong, claims to know that. For *τὸ κρανθέν* cf. *Or.* 1023 *τὰ κρανθέντ'*.

78. **ἐκβαίνοντα**. Ion seems to be coming out of the temple. He would then presumably meet the *θέραπες*, who would have entered from the side.

79. **τόνδ'**: for the pause after an elided syllable at the beginning of a line cf. 421 *τῇδ'*, 1176 *ἦρχ'*. There is no example in this play of a monosyllable followed by a pause in this place, as in *Ph.* 491.

λαμπρὰ θῇ may refer both to sweeping the steps with branches of bay and festooning the entrance, but especially the former; cf. 105, 121.

81. The line is short by a monosyllable; the gap has been filled by Dindorf with *σφε*, by Scaliger with *νιν*. Paley says that 'one or two MSS. read *ἔγωγε*'. Nauck proposed *ἐγὼ πρώτιστος*.

Hermes gives in advance the name that Xuthus afterwards confers, but without a derivation. G.'s suggestion that he is giving the name at his departure (*ἰών*) is hardly acceptable.

82–183. *Ion's monody.* This falls into three parts: (1) 82–111, regular anapaests, falling into four periods closed by paroemiacs; (2) 112–43, lyric strophe and antistrophe with refrain; (3) 144–83, 'melic' anapaests in which non-Attic forms are used; there are a great number of paroemiacs, and spondees prevail. Masqueray thinks that with the regular anapaests at the beginning Ion enters, like a coryphaeus, at the head of the *Φοίβου θέραπες*, whom he addresses in 94. But see note on 78.

82. Several editors punctuate after **τεθρίππων**. [For this abruptness cf. *Hipp.* 178. E.E.G.] Unless this is done, we must treat **λάμπει** as transitive, comparing *Hel.* 1131 *ἀστέρα λάμψας* and *Ph.* 226 *λάμπουσα σέλας* (if this last is direct object and not internal acc.). The proximity of *λαμπρά* is not sufficient reason for altering *λάμπει* in view of Eur.'s fondness for repeating words, cf. *fr.* 330 (*Danae*) *οὗτος θέρους τε λαμπρὸν ἐκλάμπει σέλας*. But *κάμπτει* (Musgrave) is attractive. For the description cf. *IA.* 156–8 *λευκαίνει | τόδε φῶς ἤδη λάμπουσ' Ὡς | πῦρ τε τεθρίππων τῶν Ἀελίου*.

84. πυρί is instrumental. The stars do not flee before the light, but are dimmed by it. Badham adopts P²'s reading *πῦρ τόδ'*, adding *ἀπ'*.

αἰθέρος. The gen. has been variously explained as dependent on *νύκτα*, *ἄστρα* or *πυρί*, of which the last seems most likely; with less probability it has been explained as dependent on *φεύγει* as a gen. of separation; cf. S. *Ph.* 1044 *τῆς νόσου πεφευγέναι* which is on the analogy of Hom. *Od.* 1. 18 *πεφυγμένος ἦεν ἀέθλων*.

πυρὶ αἰθέρος is a picturesque, but not very easy phrase. It might possibly mean daylight, but more likely is the sun. I owe this suggestion to Mr. Page. According to Anaxagoras the air generated the heavenly fires.

85. ἱεράν: cf. *fr.* 114 *ὦ νὺξ ἱερά*. V. says 'a vague term of reverence ... applied to the great elements of nature'. William Watson speaks of 'the august ... night'.

86. ἄβατοι: not 'inaccessible', but 'untrodden by mortals', as sacred to Apollo and Dionysus.

87. καταλαμπόμεναι. The ridge above Delphi with two peaks was known as *Φαιδριάδες*, as catching the morning sun. The summit of Parnassus itself is not visible from Delphi.

88. ἁψῖδα: not the 'orb', but the 'wheel' of day, i.e. its car. Cf. *Hipp.* 1233. Aristotle (*Mete.* 3. 2) uses the word of the rainbow.

βροτοῖσι, dat. of advantage, 'to bless mortals'.

89. ἀνύδρου. W.-M. quotes from Dioscorides 1. 64 the statement that there were two kinds of incense in use: (1) *λιπαρά*, (2) *ἀλιπής*, or *ξηρά*. Apparently the latter was used for the more ceremonial purposes, the former on such occasions as banquets. Cf. 1175 *σμύρνης ἱδρῶτα*. Other editors explain that, as myrrh, used as an ingredient of incense, came from Arabia, 'waterless', the natural epithet of its home, is applied to it. This would be rather like *ἀγραύλοις* in 882 applied to *κέρασιν*, though naturally the epithet of the beasts from whom the horns were taken. But W.-M.'s explanation is to be preferred.

90. The minister devoted to the god uses his name *Φοῖβος* twelve times in this monody, as well as his other names, *Ἀπόλλων* and *Παιάν*.

πέταται. This form of the present is found also in Pindar, the Anthology, and late prose. Most editors follow Musgrave in adopting the ordinary form, *πέτεται*.

91. θάσσει. See note on 6 and cf. 1481. The oracle is open, for the sacrifices have declared the day to be propitious. Cf. 421.

94. θέραπες. These are noble Delphians in attendance, the 'Swiss guard' of Delphi's Vatican. They are probably Ion's attendants when he enters in pursuit of Creusa (1261). The word is used of ordinary attendants in *Supp.* 762.

The sacred offices *within* the temple are to be performed by *Δελφῶν ἀριστῆς*, determined by lot (416).

95. Castalia is a famous, but not very impressive stream, which rises

below the Phaedriades, and flows into the Pleistus. Its course was diverted by an earthquake in 1870. The idea that it was a source of inspiration to poets is Roman, not Greek.

ἀργυροειδεῖς . . . δίνας: cf. *IA.* 752.

98. MSS. *φρουρεῖτ' ἀγαθόν*. B. alters to *ἀγαθοί* ('gentle lords'), but this seems an improbable meaning; he takes *ἀποφαίνειν* as imperative, quoting from Ar. *Ach.* 1001 and Hdt. 6. 86 to justify the combination of imper. and infin., but neither example gives a good parallel; in the first *ἀκούετε* is a general formula, preceding the proclamation, and, in the second, as V. points out, 'the time changes from the present to recurring examples in the future'. V. takes *ἀποφαίνειν* with *ἀγαθάς*, 'keep speech proper for the advantage of intending inquirers, to utter from the tongue'.

On the whole the reading of L. Dindorf, adopted by M. in the O.C.T., seems the best and simplest. 'It is a good thing to keep a watch on one's lips by silence and to utter words of good import in one's speech to those who desire to consult the oracle.' W.-M. objects that *ἀγαθόν* must be pred., and that it is impossible that it should have two different meanings in the same sentence. But *ἀγαθόν* is rather tame when *εὔφημον* is already pred., and it may be questioned whether *ἀγαθόν* would seem to have a different meaning from *ἀγαθάς* to a Greek any more than we are conscious of the difference of meaning in David's words: 'he is a good man and cometh with good tidings', 2 Sam. 18. 27. A stronger objection, which does not seem insuperable, is the asyndeton, for *τ'* after *στόμα* seems to answer to *τ'* after *φήμας*. The statement following the commands without *δέ* or *γάρ* is somewhat abrupt. Kirchhoff conj. *δ'*. Mr. Page, who feels strongly that **στόμα ἀγαθόν** and **φήμας ἀγαθάς** should be parallel, proposes *εὔφημοι* for *εὔφημον*, omitting *τ'* after *φήμας* with *ἀναφαίνειν* as consec. infin. Badham in his note suggests *εὔφημοι*, but regards the infin. as governed by *φρουρεῖτ'*, quoting as parallel *Supp.* 900 *ἐφρούρει μηδὲν ἐξαμαρτάνειν*, but the presence of the negative makes a good deal of difference.

101. ἰδίας is probably right. It is in their private conversation that they are to abstain from ill-omened words. Radermacher explains as = *ὑμετέρας*, quoting Orac. ap. D. 21. 52, where, however, the word is uncertain. V. suggests *ἰλέας*, a form not found, which B. adopts. Wecklein conj. *Δίας*.

102. πόνους: acc. in apposition to the sentence (see W.-M.'s note on *HF.* 59).

ἐκ παιδός. What is Ion's age at the time of the play? On the one hand he shows the naïve curiosity of a boy, and Creusa's tale seems to bring the first shock to his guarded life; on the other hand, he is old enough to be *χρυσοφύλαξ* and to discharge various offices for visitors, old enough too for line 150 to be worth saying. The Chorus speaks of him as still *παῖς* and talks of his *νέα ἡμέρα* (719–20).

But, like many boys, he may no longer apply the word to himself, though others do.

104. V. is probably right here in thinking that the *στέφη* are used to bind the twigs into a broom, and are not festoons to decorate the temple, for Ion deals fully with his three tasks, sweeping (112–41), sprinkling (142–52), scaring birds (153–83); a reference to another task here would be improbable. Besides, **καθαράς** would be a strange word to use of adorning the temple. The *στέφη* would mark the brooms as temple-property.

105. **θήσομεν** followed by the same word (108); cf. *θήσεται* (75) followed by *θῇ* (79).

107. **ἀναθήματα**: dedicatory offerings, i.e. tripods, bowls, armour, statues, etc., some in the temple-buildings, some on the outer walls. To protect statues against birds' droppings, disks (*μηνίσκοι*) were affixed to their heads (cf. Ar. *Av.* 1114), the probable origin of the nimbus of the saints in Christian art.

108. **ἐμοῖς**. For sing. with 1st pers. plur. cf. 391, 417, 548–9, 1250–1.

109. Here we have one of the many instances of unconscious irony in the play. Ion mentions his father in the sentence where he calls himself *ἀπάτωρ*. So too in 136 *Φοῖβός μοι γενέτωρ πατήρ*.

112. Ion adjures his broom, implying, but not saying what it is to do, unless we are to suppose that *ὑπὸ ναοῖς* has crept into the text, ousting some opt. like *ὑπακούοις*, but that is not a likely point in the sentence for the order to be given. In *Med.* 824 the voc. *Ἐρεχθεΐδαι* is followed by no injunction.

νεηθαλές. The word occurs here only. In *IA.* 188 Eur. has *νεοθᾱλεῖ*.

113. **προπόλευμα** = 'instrument of service'. The word is apparently invented by Eur.

114. **θυμέλαν**. I find it difficult to accept Gow's view (*J.H.S.* xxxii. 212 ff.) that *θυμέλαν* is here the famous hearth on which offerings were made inside the temple. The prep. *ὑπό*, he admits, is difficult. It seems to me more likely that Ion is referring to what the audience are to see him do, as in 121, than that he should say that he is using the same broom now that he uses for sweeping the hearth. I think that *θυμέλη* here is the stylobate. See note on 46 for the extended use of the word.

115. **ὑπὸ ναοῖς**. Editors usually take this as a description of *κήπων*, but the order would be wrong; the phrase without an article should be adverbial, and it would not be applied adjectivally to a word which has not yet come in the sentence. It is better to take it with *σαίρεις*, 'under the temple's shadow dost sweep the platform'—which was at the foot of the actual temple walls.

116. **κήπων**. The Greeks did not have gardens in our sense of the word, but shrubberies. This one supplies Ion's bay and myrtle, the latter of which wanted plenty of water, cf. 117–19. J. tells us that this shrubbery was transplanted from Tempe in Thessaly.

118. MSS. read *τάν*, but a syllable is lacking. In *Hipp.* 123 we find *ῥυτὰν παγὰν προιεῖσα κρημνῶν*; from this Paley proposes *κρημνῶν*, Fix *ῥυτάν*, but *ἐκπροιεῖσαι* would be better with a gen. So M. accepts W.-M.'s former conjectures *ῥοάν* and *παγᾶν*. However, the singular of the former word is used only once by Eur. viz. *Ba.* 281, whereas the plural comes some twenty times. See Page on *Med.* 835. In his edition W.-M. follows Hermann in reading *γᾶς τάν* (with *παγάν*) on the strength of *γαίας* in 147. He refers to the fons Cassotis, which flowed underground, and was supposed to come from Castalia. Cf. 95, 147. It was used for watering the groves, while Castalia was used for lustral purposes (95–7). Mr. Page suggests the order *τὰν γᾶς* which might have dropped out because of its resemblance to *παγᾶν*.

120. V., followed by B., takes **μυρσίνας** as depending on *ἐκπροιεῖσαι*, 'sending forth from among the myrtle shrubs', but this is an awkward use of sing. for plur. The punctuation in O.C.T. detaches *μυρσίνας φοβᾶν* from *ᾇ*, of which the antecedent is *δάφνας* (113). Or we may suppose that myrtle, as well as bay, was used in the broom, as W.-M. thinks. Badham says that *μυρσίνη* was used of any sacred bough (cf. Latin *verbenae*). He quotes Donatus on Ter. *Andr.* 726 to show that Menander used *μυρρίναι* in this sense, but in a passage which he admits to be corrupt.

122. **παναμέριος**, 'all the day'. The boy is exaggerating if we take the word with *σαίρω*, and at any rate drops his task quickly for another (144); but we should probably take it with *λατρεύων* and think of him as referring to his day-long service of the god. Editors suggest that the meaning here is 'daily', but there is no real evidence for this use of the word, and *τὸ κατ' ἦμαρ* would then be otiose.

ἄμ' must refer to the whole course of the day, not its dawning.

123. **πτέρυγι.** Prof. Fraenkel has referred me to *Orphica*, 62. 3 (Kern) *'Ηέλιε, χρυσέαισιν ἀειρομένε πτερύγεσσιν.* Eur. calls the day *λευκόπτερος* in *Tr.* 848. What is the metaphor? Are we to think of the sun flying across the air like a bird?

125–7. These lines of molossi may be a Delphic hymn, known to Athenian visitors, a touch of local colour. Molossi were a characteristic metre of hymns; cf. A. *Supp.* 162. [There is a papyrus Paean to Apollo, consisting entirely of long syllables, cited by Powell & Barber, *New Chapters in Greek Literature*, 2nd series, p. 151. E.E.G.]

127. Wecklein, thinking that to pray for blessings on the god is unnatural, conjectures *εἴην* here and in 143. But Mr. Denniston points out to me that in S. *Ph.* 829 *εὐαίων* = 'conferring happiness', which seems to be the meaning here.

128. G. says that in chanting the strophe Ion has been sweeping one side of the temple steps; now during the antistrophe he sweeps the other. But is there any evidence of antistrophic besoming?

γε. V. lays stress on its meaning: **'If I am a slave, it is in a noble service.'**

130. For the termination in *-os* with fem. noun cf. 191 *Λερναῖος*, 282 *πόντιος*, 461 *Φοιβήιος*, 470 *χρόνιος*, 722 *ξενικός*. Most of these are in lyric passages.

134. Porson corrects the modal dat. into an internal acc., cf. 102. **εὐφάμους** is not here 'silent', as in 98, but 'honourable'. Wecklein suggests 'accompanied by pious song'.

135. **ἀποκάμνω**, according to W.-M. a rather prosaic word, is generally used absolutely or with a participle. Wakefield conj. *μοχθῶν*. But for the infin. cf. Pl. *Crito* 45 B *μήτε ἀποκάμῃς . . . σῶσαι*.

139. **ὄνομα λέγω**. Cf. 80 *ὄνομα ὀνομάζω*. MSS. *τόν* has to be corrected with Musgrave to *τό*, unless with Heath we change *Φοίβου τοῦ* to *Φοῖβον τόν*. *τὸ ὠφέλιμον* either (1) can agree with *ὄνομα* repeated: 'the name of Phoebus, lord of the temple, that brings blessings to me, I call by the name Father', or (2) it is abstract: 'the bounty of Phoebus I call by the name of Father.' This seems certainly preferable. Paley, however, takes it: 'the name of Father, which is serviceable to me, that of Phoebus, the god of this temple, I repeat,' which is very tame.

144–83. G. thinks that, whereas regular actions of Ion accompanied the antistrophic part of the monody, the sudden and unexpected appearance of the various birds prevented this part from being 'symmetric'.

144. **ἀλλὰ . . . γάρ**. There are two uses of these particles: (1), which is normally explained as elliptical, 'but enough of this, for', but explained by Powell, on Eur. *Ph.* 1762, as an intensification of the force of *ἀλλά* by *γάρ*, 'but in point of fact'; (2), with *γάρ* in parenthesis, *ἀλλά* going with the main verb. The first may be illustrated by S. *El.* 223, 595, 619; the second by ib. 256, *Ion* 392. The passage here is the first, but might be the second, if *δ'* were omitted after *χρυσέων*, though usually the main verb with this construction is imper. or hort. subj.

145. **ὁλκοῖς** = anything which drags or is dragged. Here it is used of the trailing branch which is dragged, in S. *El.* 863 of the reins which drag Orestes.

147. If the capital letter is read, this refers to the sanctuary of *Γῆ*, near which runs the fons Cassotis. But it might have a small initial letter and refer merely to 'fresh water', coming from the earth, in contrast with *πόντου πηγαί* (*IT.* 1039). For **παγάν** (= water) cf., among other passages, *El.* 56.

148–51. We can divide these lines, as W.-M. does, so that the anapaestic system is not broken. See Metrical Analysis. But, as divided in the O.C.T., we have 4 lines of similar scansion ⏑⏑ ∪ ∪ – – –, a kind of variation of the dochmiac, and W.-M.'s first anapaestic dimeter has a poor caesura with a spondee broken.

153. W.-M. explains, probably rightly, that the blood of Erechtheus shows itself in Ion, and he hopes not always to be a slave. This is better than the usual explanation that he is referring vaguely in

pious language to death. His prayer is answered by the high destiny that awaits him in Athens.

Ion does not end the period with a paroemiac, as so many of his lines are catalectic that an acatalectic line gives a more effective close. There is a hiatus at the end of the line which is probably to be accounted for by the pause while he is laying aside the broom and bowl, and taking up his bow.

154. It is early morning; so the birds are beginning to come.

156. **χρίμπτειν**, here intrans., cf. *Andr.* 530, though usually trans., has two constructions here: (1) with dat.; (2) with *ἐς* and acc. Either is possible, but the combination of the two seems unlikely. W.-M. is probably right in altering to *θριγκούς*, which would be governed by *ἐς*; cf. 1442 and S. *OT.* 734, 761. G. keeps *θριγκοῖς* and supposes that the sense is broken after *οἴκους*. Hense transposes *θριγκούς* and *οἴκοις* because of *IT.* 129 *εὐστύλων ναῶν χρυσήρεις θριγκούς*.

θριγκοῖς. Here the word = 'eaves'. In 1321 apparently a low kerb.

158. For the eagle as the herald of Zeus cf. Hom. *Il.* 24. 293. Vultures and eagles still build their nests in the cliffs of Parnassus. A visitor to Delphi in Sept. 1933 noticed a number of eagles flying there. Seven miles from Delphi was *Κωρυκὶς πέτρα | κοίλη, φίλορνις* (A. *Eum.* 22–3).

αὖ. He had shot eagles before. J. suggests it may = 'further', i.e. if my warning is not heeded. Better is Mr. Denniston's suggestion that *αὖ* = 'in addition to the other birds', *σ'* being emphatic.

159–60. V. translates: 'of all that fly the mightiest'. Paley explains: 'overcoming the strongest birds you attack'. The eagle has never known fear of any other bird, because it is superior to any adversary it has known; this seems to be the reason why it attacks aeroplanes.

161. **θυμέλας**. Here, I think, the temple-buildings in the widest sense. Gow (see note on 46) keeps the meaning of 'hearths', saying that as the building was hypaethral, open to the sky, the swan may be flying to the hearths within the shrine.

ἄλλος . . . κύκνος = 'another bird, a swan'. Editors compare A. *Th.* 424 *γίγας ὅδ' ἄλλος*, where the last person mentioned was short of stature.

162. **κύκνος**. MSS. *κύκλος*. We get the correct word from Demetrius. See App. Crit.

163. **φοινικοφαῆ**. Its foot is red. Cf. 1207 *φοινικοσκελεῖς* of the doves. Masqueray points out that Eur. with his artist's eye perceives how 'les deux pattes . . . forment une tache lumineuse sur le duvet blanc du ventre'. Eur. had been trained as an artist, and there were pictures from his hand at Megara. See *Vita Eur.*

164. **Φοίβου** is possessive gen., not governed by *σύμμολπος* with which supply *σοί*.

As to the swan's song Murray on *IT.* 1104 says: 'The singing swan is not a myth; it is a migratory swan, with a bell-like note, which

comes in the winter from South Russia to Greece.' Paley says: 'The notes of the *cycnus musicus* in its flight are said to resemble the sound of a violin.' J., however, says that the sound was caused by the vibration of the wings in flight.

167. λίμνας. There was a small circular lake in Delos (Hdt. 2. 170 calls it *τροχοειδής*). It is appropriate that the swan should go to the place, where at the birth of Apollo and Artemis *κύκνοι ἐπ' ὠδίνεσσιν ἄεισαν.* Call. *Hymn. Del.* 254. Cf. *IT.* 1103–5.

Δηλιάδος. W.-M. explains the lengthening of the last syllable by the fact that there was a pause, when the swan once more came towards the temple. But cf. *IT.* 147.

168–9. The expression is imaginative, and one is loath to alter it, though it is difficult. B. parallels from phrases like *μηκύνειν βοάν*, where the verb really contains two predications; so 'you will utter, and that amid blood'. The swan was supposed to sing at its death; Ion says that he will cause it to sing and die. 'I will make your sweet-voiced strains end in blood.' Kirchhoff conj. *αἱμάξω σ' εἰ μὴ παύσεις τὰς κτλ.*; but this is the substitution of prose for poetry. Badham conj. *φοινίξεις*, in order to get rid of the short final syllable of *Δηλιάδος*, but, as W.-M. shows (see previous note), unnecessarily. I much prefer the suggestion made by Mr. Page to me, *αἰάξεις*: 'you will turn your lovely song to a wail of woe.'

169. τάς is quasi-demonstrative, 'that sweet dirge of thine'.

171. The bird is not named, but is most likely the swallow, which arrives in Greece in March, the month of the Great Dionysia, when this play was probably performed. The swallow's nest is made of mud and *κάρφη*.

172. καρφηράς of the MSS. is *ἅπαξ εἰρημένον*; Paley would read for it the commoner *καρφηρεῖς*. In that case *εὐναίας* (= *εὐνάς*) would be a noun. But Hesychius gives *καρφυράς* (see App. Crit.) = 'nests made of straws' (i.e. *καρφέων*). If that is right, *εὐναίας* is an adjective.

174–5. δίναις ταῖς is awkward with *νάπος* acc. It would have to be dat. of place with *παιδούργει*, while *νάπος* is governed by *χωρῶν*. It is probably best to accept Badham's conj. *δίνας τάς*. Barnes conj. *ἢ 's* for *ἤ*.

The references are to the temple of Zeus at Olympia on the Alpheus and to the temple and grove of Poseidon at the Isthmus of Corinth. The ministrant of Apollo does not seem to mind if the shrines of other gods are defiled by the birds, nor even what happens in Apollo's own shrine in Delos (167).

παιδούργει. The hiatus is here not justified by a pause. Perhaps we should, with Badham, read *παιδουργεῖν*, imperatival use of infin. *ν* is represented often in L by a very slight stroke which might easily disappear, as in 1388 *ὑπερβαίη*. But hiatus after paroemiacs is common.

178. It is generally supposed that the line should be either a monometer or a paroemiac. So W.-M. reads *ναοῖς Φοίβου*, G. *ναοί θ' οἱ Πυθοῖ Φοίβου* (in order to emphasize the contrast with the Delian shrine). Other editors fill the supposed gap with adjectives for *ναοί*. But spondaic dochmiacs are common in melic anapaests. Mr. Denniston quotes *Hec.* 182, 190, *IT.* 126, 127, 188.

179. δέ = 'and yet', or, as frequently, δέ may take the place of *γάρ*. There are instances of such a use in this play, e.g. 1506.

180. As birds of omen they are under the protection of heaven. Cf. Ar. *Av.* 716–20.

At the end of his song there is no obvious reason why Ion should leave the stage, but it is difficult to see why the Chorus, when looking so carefully at the temple-buildings, should not notice his presence till 219, if he were still there. The MSS. assign certain lines in the first three strophes of the parodus to him, but obviously he takes no part in the conversation till he is addressed. He may have gone into the buildings to put away the broom and lustral bowl, or he may be occupied with some task on the other side of the stage, though it is difficult to see what.

Before the entrance of the Chorus V. interpolates a solemn sacrifice on behalf of those who came to consult the oracle. He argues that Ion has commissioned the *Δελφῶν θέραπες* to perform certain rites preparatory to sacrifice, and in 418–20 we learn that a victim has been offered *πρὸ ναοῦ* (cf. *Andr.* 1112), i.e. where the action of the play is supposed to take place. So the sacrifice ought to take place before our eyes, and V. says that this is the point in the play where it must have been. But the evidence is very precarious.

The Chorus of Creusa's handmaidens enters, having been permitted by their mistress to view as much of the temple precincts as was open to such visitors. The parodus is broken up into a series of utterances that come from the different choreutae. It is natural to suppose that the coryphaeus was responsible for the opening utterance of each strophe, and it is tempting to assign one of the other fourteen to each member of the Chorus; but it would seem improbable that, e.g., 222 was not sung by the same person who asked the question that follows. Probably not all the choreutae were equally qualified for solo parts, and though several took parts, it was not true of the whole fifteen. They probably start by inspecting the artistic representations on one side, then at 205 they begin to view the temple front, and at 219 catch sight of Ion.

It is difficult to decide what it was that the women are supposed to be looking at. They have been variously regarded as paintings, sculpture, or tapestries. The representation of fire (195, 203, 212, 215) would be easier in painting, but *χρυσέαις ἅρπαις* (192) could be effectively treated in sculpture, if we can imagine a falchion of gilded bronze set in the stone, in somewhat the way that metal is

laid on metal in Homer's Shield of Achilles. Where were they? It is true that the Gigantomachia was carved in the pediment of the western façade, but the scene here must be in front of the eastern end, where the entrance to the pronaos was. Some, like Hermann, have supposed the reference to be to the στοά set up to commemorate Phormio's sea-victory in 429, and this would be a natural gratification to Athenian pride, but that was some little distance from the temple. B. thinks that what is meant is the metopes on the frieze of the temple, but they were in the pronaos and would not be visible to those who did not enter the temple, and moreover the κλόνος of the giants would be unsuitably broken up by the intervening triglyphs. Wecklein thinks that they are seeing the eastern pediment and some of the metopes on the side nearest it. Others have imagined a representation of the Sacred Way leading to the temple, the εὐκίονες αὐλαί being colonnades.

There is a further question, still more difficult to settle, how they were represented in the scenery. They cannot have been in the orchestra, where they would have blocked the view of the audience. If there was a λογεῖον, the temple could hardly have projected sufficiently on the narrow stage to give a view of its sides. W.-M., without assuming that there was a λογεῖον, thinks that the scenery represented a colonnade surmounted by paintings or sculpture, with the temple occupying only a portion of the back, and standing between it and the grove of bays into which Hermes retired. The description is so elaborate that we can hardly believe that the scenes described were left to the imagination like the scenery to which the Paedagogus points at the beginning of Sophocles' *Electra*; he can point to what is supposed to be *behind* the audience, whereas the Chorus here must be looking at what is in the view of themselves and the audience. Euripides has plenty of detailed knowledge, but for stage purposes it looks as though he had to take some liberties; the question is how much. I suggest tentatively that the scenes were on the projecting wings and would be the first things that the Chorus would see on entering through the parodus.

Parodus: 184–236.

184. The Chorus had seen no great buildings except in Athens, and they are astonished to find equal artistic marvels elsewhere. G. thinks that this scene may be due to a reminiscence of the Θεαροί of Epicharmus.

185. ἦσαν. The imperfect recognizes a fact previously true, but not previously perceived. It is often thus used with ἄρα, e.g. *IT.* 369 Ἄιδης Ἀχιλλεὺς ἦν ἄρ', οὐχ ὁ Πηλέως. So Herwerden conj. οὐκ ἄρ' ἐν for οὐκ ἐν ταῖς (184).

ἀγυιάτιδες, 'in honour of the divine protector of roads'. Conical pillars were set before the street doors in honour of Agyieus (Apollo—

though some say Dionysus—Harpocr. s.v. *Ἀγυιεύς*), on which incense was burnt (Soph. *fr.* 340). The Chorus had seen these on their way up to the temple of Apollo. The title of *Ἀγυιεύς* was said to be Dorian, brought to Athens at an early date.

188. διδύμων προσώπων. Variously explained: (1) As the eastern and western façades of the temple. Of course, they would see only one, but they would assume the existence of the other. This is probably the simplest explanation. (2) W.-M. explains by the colonnade that he imagines. (3) As Athens had close together the façades of two temples, the Parthenon and Erechtheum (being rebuilt for many years, but not completed till 406), so Delphi had temples of Apollo and Pallas Pronaia. The Chorus have seen the latter and are now seeing the former. The latent anachronism would probably not be felt by the audience, many of whom would remember the Parthenon being built. Anachronisms are frequent in this play: see notes on 190, 497, 1160. (4) Statues, e.g. of Apollo and Leto. (5) G. thinks that the reference is to Hermae with two faces (Janus-like), that go naturally with the conical pillars in honour of *Ἀγυιεύς*. He refers to Schol. ad Ar. *Th.* 489.

189. καλλιβλέφαρον, which would apply most appropriately to the *πρόσωπον* of a statue or Herm, but could have an extended use metaphorically, is the conjecture of Brodaeus for *καλλίφαρον*. Similar losses of syllables are found in A. *Supp.* 3 *λεπτομάθων* for *λεπτοψαμάθων*: ib. 361 *γεραφρόνων* for *γεραρὰ φρονῶν*: E. *Tr.* 444 *ἐξαντίζω* for *ἐξακοντίζω*: *El.* 181 *χεύω* for *νυχεύω*. (See Paley's note.)

190. W.-M. puts a colon after **ἄθρησον**—perhaps rightly. Milton, with this punctuation, conjectured *τόνδ'*.

According to Frazer, *Paus.* v. 329, there were five scenes: (1) Heracles and Iolaus with the hydra; (2) Bellerophon with Chimaera; (3) Athena shaking her Gorgon shield against Enceladus; (4) Zeus casting his thunderbolt against Mimas; (5) Dionysus laying low another giant. But there is no mention of these in Pausanias. The last two would have been somewhat cramped on metopes: Eur. *may* be thinking of the Gigantomachia, and have forgotten that it was on the west pediment and not on the east. The conquest of earth-born monsters by gods and heroes would be appropriate in the place where Apollo conquered the Python. The subjects of the scenes here are the same as those embroidered on the Panathenaic peplos offered to Pallas every fifth year, and would be familiar to these women from Athens.

G. mentions that Iolaus appears in a metope of the 'Theseum' with Heracles, but the scene is presented without him on one at Olympia. He is mentioned as assisting in Hes. *Theog.* 313 ff. The story is told in *HF.* 419–21 without record of his part in it. Pausanias (10. 18. 6) describes a statuary group (in iron) of Heracles and the Hydra at Delphi, the work of Tisagoras. Heracles was chrono-

logically later than Ion, but it was not an anachronism likely to trouble the audience. So also in 1144.

192. ἅρπαις, 'a falchion'. This plural is frequent with weapons. One explanation given is that many blows were dealt by one weapon. Cf. 217 *βάκτροις*, S. *Aj.* 231 *ξίφεσιν*, etc.

195. πανόν. Ath. 700 E quotes *πανός* as occurring in A. *Ag.* and in this play; here and in 1294 it should be read for MSS. *πτανόν* and *πτανοῖς* (the latter is unmetrical). Iolaus held a torch with which he cauterized the necks of the Hydra, when Heracles cut their heads off.

196. Its position in the sentence makes **τις** preferable to *τίς*.

197. παρὰ πήναις: either (1) 'the story is told while I am working at the loom', or (2) 'the story is made the pattern of my work'. The first explanation is probably right here and almost certainly in 506. Cf. *IA.* 788 *παρ' ἑστοῖς μυθεύουσαι.*

198. In *Heracl.* 216 Iolaus describes himself as *τῶνδ' ὑπασπίζων πατρί.*

200. Διῳ for gen. *Διός.* Cf. *HF.* 140 *τὸν Ἡράκλειον πατέρα*, S. *Aj.* 134 *Τελαμώνιε παῖ.*

201. Here we have the story of Bellerophon, Pegasus, and the Chimaera, though none of them is named. The story of Bellerophon and the Chimaera is told in Hom. *Il.* 6. 179–83, but no reference is made there to Pegasus, who is first brought into it in Hes. *Theog.* 325, but without any mention of his being ridden; presumably it was still unheroic to ride. He is ridden, however, in Pi. *O.* 13. 84–6.

204. ἀλκάν: abstract for concrete, 'the mighty monster'; cf. *HF.* 181 *τετρασκελές θ' ὕβρισμα* = the Centaurs.

205–37. V. is wrong in thinking that antistrophic correspondence ceases at 204. But Ion's remarks in anapaests interrupt the scansion and metrically must be disregarded. There is no other example of such interruption in the tragedians. The correspondence is further obscured by corruption in 221. In 209–10 and 222–3 the position of the choriamb is different, where – – – ∪ – ∪ ∪ – answers to – – – ∪ ∪ – ∪ –, but this interchange between glyconic and choriambic dimeter is very frequent, and, as Mr. Page has pointed out to me, of great antiquity. Cf. Sappho 98. 7 and 10 (Diehl) and Corinna 5 (Diehl). For exx. in tragedy see Denniston, *Electra*, p. 215.

205. τοι replies to a command here; cf. 760. See Denniston, *G.P.*, p. 541.

διώκω, 'I let . . . swiftly range'. Cf. *Or.* 1344. G. translates 'je promène mes yeux'.

206. For *τείχεσι* (MSS.) Hermann conjectures *τύκαισι* ('carved work'), a word not found elsewhere but formed from *τυκ-* as *ταφή* from *ταφ-*. Dindorf proposes *τύποισι* ('reliefs') which W.-M. (reading *τύποις*) attributes to Anonymus. Musgrave *πτυχαῖσι*, which would mean 'recesses', but which Badham, who adopts it, takes of the circuit of the portico. Hesychius has *πτυχαί· στοαί, περιβολαί.* If a fem. word is adopted, *λαΐνοισι* need not necessarily be altered; it might be of

two terminations; the form *λαΐνη* is quoted by L.& S. only from a late epigram. See note on 130.

κλόνον: the rout of the Giants in their attack on Zeus. There have been found fragments of figures of Athena and some adversary, possibly Enceladus, which belonged to the W. pediment. See *B.C.H.*, 1901, p. 498 ff. Pausanias (10. 19. 4) records that the sculptures of the two pediments in his time represented Artemis, Leto, Apollo, the Muses, the setting of the sun, and Dionysus with the Thyiads. But what he saw was part of the rebuilding after the earthquake or fire of 373.

208. M. alters the order of the words, so as to produce metrical correspondence with 223, where he writes *πύθοιμεθ'*, which Paley had already suggested. W.-M. merely changes *δερκόμεσθ'* into *δερκόμεθ'*, giving a glyconic to correspond to a hipponacteum (*οὐδ' ἂν ἐκ σέθεν ἂν πυθοίμαν*). Wecklein suggests *γυναῖκες* for *φίλαι*, to give a hipponacteum in both lines. Herwerden *ὦ φίλαι μου*.

210. πάλλουσαν. The pun suggests a derivation of *Παλλάς*. Cf. *HF.* 1003, where *κραδαίνουσ'* = *πάλλουσα*. For the scene cf. *HF.* 907 *ὡς ἐπ' Ἐγκελάδῳ ποτέ, Παλλάς, ἐς δόμους πέμπεις*.

ἴτυν = 'rim'. W.-M. identifies *ἴτυς* with the Gorgon; but can it be used of the 'boss' of a shield? It seems most improbable.

212. τί γάρ; calls attention to a new scene. So in *IT.* 820, asking a new question.

ἀμφίπυρον = 'flaming at both ends'. The conventional symbol for Zeus' thunderbolt in art is so represented. Cf. *Hec.* 473, *Hipp.* 559.

216. Βρόμιος is usually derived from *βρέμω*, meaning the 'roaring, noisy god'. Miss Harrison associates it with *βρόμος* (oats), whence was produced a cereal drink, an inferior beverage, which became an epithet of the conquering deity—as Scipio Africanus. W.-M. prints it with a small initial letter, and treats it as a predicative adjective.

217–18. κισσίνοισι βάκτροις = the thyrsus. For the plur. cf. 192, *HF.* 108. **τέκνων** is conjectured by Elmsley, for metrical reasons; it is also easier than *ἄλλον τέκνον* (cf. *φίλε τέκνον*) in the *κατὰ σύνεσιν* construction. The reference may be to Rhoetus (Hor. *Od.* 2. 19. 23), Alcyoneus (Nonnus 25. 90), or Eurytus (Apollod. 1. 6. 2).

218. ὁ Βακχεύς = 'the revelling god', found only in lyric passages.

219. τοι here used in hailing somebody. Cf. S. *El.* 1445, *Aj.* 1228.

220. *γύαλα*, as applied to Delphi, has created a difficulty, as the sanctuary is on a height, overlooking the valley of the Pleistus; but it is in a hollow in the steep mountain side. B. is very likely right in his explanation that it was originally applied to the *ἄδυτον*, which was a pit in the earth, and then, in the plur., became applied to the whole sanctuary. Cf. the extension of the use of *θυμέλη* in the plur. (see note on 46). Hesychius gives us the first meaning of the word as *θησαυρός*, which suits *Andr.* 1093, but not this passage.

221. M. keeps the text, assuming that there is an interruption, the scansion of the line being completed with *οὐδ' ἄν*, but it seems unlikely that the member of the Chorus having been interrupted would go on promptly to something else; besides, the break in the enoplium, caused by Ion's remark, seems very strange. Hermann suggests *βηλόν* after *ποδί*, thinking that *γ'* represents the first stroke of the initial letter of some word lost. Lindau conj. *οὐδόν* after *γ'*. With that we can omit *οὐδ' ἄν* as simply a corruption of it. See Page, *C.Q.* xxxi, p. 96. These supply an object for *ὑπερβῆναι*, the use of which with a gen. is doubtful: in *Supp.* 1049 *ὑπεκβᾶσ'* is conj. by Kirchhoff for *ὑπερβᾶσ'*. G. supplies *ἀμῖν* here, comparing *El.* 1292–3 *θέμις ἐς φθογγὰς|τὰς ὑμετέρας ἡμῖν πελάθειν*; W.-M. reads *μοι ποδὶ λευκῷ*, with exact metrical correspondence, as he reads *τύποις* in the strophe.

λευκῷ means simply, as W.-M. says, that they are the feet of women. There is no idea of paying any compliment to their own beautiful feet. Cf. *Cyc.* 72 *Βάκχαις σὺν λευκόποσι*, *Med.* 1164 *παλλεύκῳ ποδί*.

222. It is rare for the Chorus to leave the orchestra during the action of a play, though they do sometimes, as in S. *Aj.* and E. *Hel.* Ion's prohibition secures that they stay. So in S. *Aj.* 915 Tecmessa prevents the Chorus from viewing the body of Ajax. The boy's association with the oracle seems to have stimulated his gift of prophecy. He knows apparently that the first word of the reply will begin with a vowel, and thereby save his anapaestic monometer from becoming a dochmiac. Most editors follow Hermann, who writes *ΧΟ. οὐδ' ἂν ἐκ σέθεν ἂν πυθοίμαν* (for MSS. *πυθοίμεθ'*). *ΙΩ. αὔδα· τί θέλεις;* This avoids breaking 221 with an interruption: see note on that line.

223. Delphi was to the ancients the centre of the earth, as Jerusalem was in medieval geography (cf. the Mappa Mundi in Hereford Cathedral). It belonged to the worship of Ge, the earth goddess.

224. στέμμασι, not merely for ornament, but to mark the specially sacred character of the *ὀμφαλός*. Here, and apparently in A. *Eum.* 49, the figures on the *ὀμφαλός* are called Gorgons. Strabo (9. 3. 6. 420) says that they were *αἱ δύο εἰκόνες τοῦ μύθου*, i.e. the eagles or *κόρακες* which found the centre of the earth. Pindar (*Paean* 11. 9) calls them *κεληδόνες*. V. thinks that they may be images of two of the Fates, mentioned by Pausanias (10. 24. 4), though that writer has not directly attributed them to the *ὀμφαλός*. See note on 5. They were no doubt primitive sculpture, and, having become much worn, might be described in more than one way, and the ordinary visitor would have to depend on the account given of them by the Delphians, who alone could enter the *ἄδυτον*, in which probably the *ὀμφαλός* stood. W.-M., calling attention to *ἀμφί*, suggests that they were not on the *ὀμφαλός*, but figures set, as it were, to guard it. That they were called Gorgons may be due to the pride of the Athenians which

liked to associate them with the worship of their patroness: Hesychius calls them *αἰγίδες*.

226. An anapaest following a dactyl is rare in anapaestic systems. Cf. *Tr.* 177 *τάσδ' Ἀγαμέμνονος ἐπακουσομένα*: ib. 194 *τὰν παρὰ προθύροις*: *Hec.* 97 *πέμψατε, δαίμονες, ἱκετεύω*: *IT.* 215 *ψαμάθων Αὐλίδος ἐπέβασαν*. *IA.* 123 *παιδὸς δαίσομεν ὑμεναίους*.

226–9. It is a question whether Ion refers to two proceedings or one. Wecklein (and apparently W.-M.) thinks that the offering was of a *αἱματηρὸς πέλανος*, as offered to the dead in *Alc.* 851, i.e. a cake sprinkled with blood from a victim offered at the same time. In that case there would be no difference between the rights of admission to *μυχός* and *θυμέλαι*, which would be presumably the same part of the building. To support this view he proposes *ἐδεύσατε*. Other editors, however, suppose that the offering of a cake admitted the visitor to the *θυμέλαι*, which here may be either the stylobate or the pronaos, containing the hearth (see note on 46). The further offering of a victim allowed them to enter the *μυχός*, which, however, would not be synonymous with the *ἄδυτον*, which they could not enter at all. The Chorus, however, are barred from accepting any of these conditions, for, even if they could pay for the cakes, they have not come to consult the oracle (227). They are merely sightseers, and so can only visit the *γύαλα* (233) in the widest sense of the word, which here means the whole precincts, while in 220 it meant the temple-buildings.

228. For the construction cf. S. *Ant.* 556 *ἀλλ' οὐκ ἐπ' ἀρρήτοις γε τοῖς ἐμοῖς λόγοις*. For the burnt-offerings as a preliminary to entering the shrine cf. *Andr.* 1113 *τυγχάνει δ' ἐν ἐμπύροις*. A goat, sheep, or ox was sacrificed.

229. ἔχω μαθοῦσα, 'I stand informed'.

230. παραβαίνομεν, 'we are not for transgressing'.

233. The line, whether as emended by Hermann with the order of O.C.T. or as by W.-M. *με γύαλα τάδ' ἐσιδεῖν θεοῦ* is an iambic dimeter. With the former reading *θεοῦ* is a monosyllable.

235. The MSS. reading, *Παλλάδος ἔνοικα*, would mean 'the temple dwelt in by Pallas is the nursing-home of my mistress'. Badham's *Παλλάδι σύνοικα*, accepted by M. and W.-M., means 'the palace that reared my mistress is under one roof with the temple of Pallas'. In S. *Aj.* 624 the MSS. read *ἔντροφος*, where *σύντροφος* is almost certainly right. The reference is to the joint temple of Athena Polias and Erechtheus, which were under one roof. It is called in Hom. *Od.* 7. 81 *δόμος Ἐρεχθῆος*.

τρόφιμα: here active in sense, in 684 passive.

τυράννων: pluralis majestatis, as *δεσπόται* above.

236. 'Here is she about whom you ask.' With these words the Chorus announces that it is Creusa who enters. She gives no reason for her delay in entering; she has sent her attendants on in advance to

visit the temple-court, but neither she nor they give any reason for her later arrival. It is rare in tragedy for the newcomer to be addressed first by some one on the stage; but there are examples in *Heracl.* 52, *Or.* 1321.

First epeisodion: 237–451. Ion and Creusa: later with Xuthus.

237. From the very first Ion is drawn to Creusa, and she to him, whereas his reception of Xuthus is cold and Xuthus is brusque to him. This goes very much against V.'s interpretation of the play, in which Xuthus is Ion's real parent and Creusa is not related to him. See Introd., p. xxxv.

To avoid having to supply ἔνεστι with **σοι** and *γενναίων* with **τρόπων**, Boissonade conj. *γενναιότητος καὶ* and Badham *γενναιότητος τῶν*, with regard to which Paley points out that the use of the article with a dependent gen. is rare, when there is no article with the word on which it depends. For the text cf. *Ph.* 1680 *γενναιότης σοι, μωρία δ' ἔνεστί τις*: but there ἔνεστι is expressed. *γενναιότης* implies more than noble birth; Ion had heard of that already from the Chorus, but she shows her queenly qualities in her bearing; *πρέπει γὰρ ὡς τύραννος εἰσορᾶν* (S. *El.* 664).

239–40. A sententious reflection to come from a boy.

240–2. **εὐγενής . . . εὐγενῆ.** Casual repetition of the same word is so common in Eur. that *εὐπρεπῆ* (Wecklein) is unnecessary.

245. ὅ would be governed by *χαίρουσιν*, for which cf. *Hipp.* 1339 *τοὺς γὰρ εὐσεβεῖς θεοὶ | θνήσκοντας οὐ χαιρουσι*: *Rh.* 390 *χαίρω δέ σ' εὐτυχοῦντα*: S. *Aj.* 136 *σὲ μὲν εὖ πράσσοντ' ἐπιχαίρω*. But in all these the presence of the participle makes the construction easier, and it is probably better to adopt οὗ (Pierson).

Phoebus, the god of brightness, is averse to grief in his temple. Cf. 639. So in the temple of the Eleusinian goddess *Supp.* 289 *μὴ δακρυρρόει | σεμναῖσι Δηοῦς ἐσχάραις παρημένη*.

247–8. There seems to be a blend of two constructions: (*a*) *τὸ σὸν οὐκ ἀπαιδεύτως ἔχει*, 'thy behaviour is not unfeeling', and (*b*) *οὐκ ἀπαιδεύτως ἔχει σὲ ἐλθεῖν*, 'it shows not lack of feeling that thou shouldst wonder', *τὸ σόν* stands for more than the pronoun, i.e. thy words or behaviour.

249. Paley translates: 'The fact is that I . . .'

251. MSS. οἴκοι. Burges proposes ἐκεῖ, for which cf. *Ph.* 360 *λόγοισι χαίρει, τὸν δὲ νοῦν ἐκεῖσ' ἔχει*: ib. 1418 *τὸν νοῦν πρὸς αὐτὸν οὐκ ἔχων, ἐκεῖσε δέ*. The vaguer phrase would be an improvement here, and οἴκοι would have been a natural explanation of ἐκεῖ. Perhaps ἐκεῖσε might be read (for οἴκοι δέ), but the asyndeton is harsh. Cf. also 1370 and *fr.* 781. 56 *θυηπολοῦσα θεοῖς ἐκεῖσ' ἔχει φρένας*.

ἔσχομεν (MSS.) does not scan; ἔχομεν (Wakefield) might be justified with a singular participle, cf. 1250 *διωκόμεσθα . . . κρατηθεῖσ'*: but it is not easy to see any reason for the change of tense after *ἀνεμετρησάμην*. **ἔσχον** (Stephanus) is better; the aor. of ἔχω is always in-

gressive. Cf. 293 'won thy hand', 997 'obtained'. 'I was thinking of other things' (B.'s translation) would want *εἶχον*.

253. **ἀνοίσομεν** (Musgrave) is a better correction than *ἐφήσομεν* (Kuiper). We can explain either (1) with V., 'to what court shall we refer our suit?' a use of *ἀναφέρω*, which is common in Greek speeches; references to the law-courts are frequent in tragedy; or (2) with Paley, 'to what standard shall we refer justice?' The second seems preferable; V.'s rendering would demand *τὴν δίκην*, and 'justice' gives a better contrast with *ἀδικίαις* in the next line.

254. **ὀλούμεθα**: 'if we are to', a necessary correction of *ὀλοίμεθα* 'if we were to'.

τῶν κρατούντων = 'those who have the mastery'. Cf. 439 *ἐπεὶ κρατεῖς*. Here it = 'the gods'.

255. **ἀνερμήνευτα** (Wakefield) is not a classical word; *ἀνερεύνητος* is found in Plato *Crat.* 421 D. It is probably safer to accept *τί χρῆμα δ'* (Matthiae). It is best to take the acc. of the manner, not the reason of her gloom, though Paley explains it as = 'on matters not to be inquired into' and L. & S. 'to harass oneself about inscrutable things'.

δυσθυμῇ. The middle is rare, but appears also in *Med.* 91.

256. **μεθῆκα τόξα**: either (1) 'I have shot my bolt', i.e. 'said all that I wanted to', or (2) 'I have laid aside my bow'. I prefer the first. For metaphor from archery, cf. 1411 *τοῦδε τοξεύω*.

257. The form of the sentence is paratactic, but the first clause is subordinate in sense to the second: 'as I am silent, so do thou concern thyself no more'. Cf. 72 and *Hel.* 156–7 *μήτε σὺ ζήτει μαθεῖν | ἐγώ τε σιγῶ*.

258. **ἐκ ποίας πάτρας**. L. Dindorf alters to *ποίου πατρός*, so that Creusa may answer the questions asked her, which she does in reverse order; otherwise she has given her father's name unasked. But do we always answer questions in the form in which they are asked? See Denniston's note on *El.* 779–80. Besides, *πατρός*, the commoner word, would have been less likely than *πάτρας* to lead to a mistake. For the text cf. *Ph.* 278 *ἐκ ποίας πάτρας | . . . πελάζετε; Cyc.* 102 *ὅστις δ' εἶ φράσον πάτραν τε σήν*: S. *Ph.* 222 *ποίας πάτρας ἂν ἢ γένους*; V. thinks that *πάτρα* may = 'clan', so that she really answers the question by naming the head of the clan, *Ἐρεχθεύς* for *Ἐρεχθεῖδαι*. But this use of the word is rare.

259. Two consecutive tribrachs, cf. 1163, 1389; in 1143 we have two tribrachs divided by a dactyl. See note on that line.

260. For the form of the answer cf. *Hel.* 87–8 *ὄνομα μὲν ἡμῖν Τεῦκρος, ὁ δὲ φύσας πατὴρ | Τελαμών, Σαλαμὶς δὲ πατρὶς ἡ θρέψασά με*: *fr.* 591 (*Pirithous*) *ἐμοὶ πατρὶς μὲν Ἄργος, ὄνομα δ' Ἡρακλῆς | θεῶν δὲ πάντων πατρὸς ἐξέφυν Διός*. (The *Pirithous* is probably by Critias.) The copula is idiomatically omitted when identity is stated: cf. *Cyc.* 277, where there is a rare ellipse of *ἐσμέν*.

262. Eur. was fond during one period of appealing to the patriotism of his audience. Cf. note on 224 and Introd., p. xxii.

263. θαυμάζω = 'honour' rather than 'admire'. See Denniston on *El.* 84.

264. Here begins the longest stichomythia of Eur. (105 lines); the second longest comes also in this play (934–1028, broken by one distich). None of Aesch. exceeds 20 lines. The longest of Soph. (*El.* 1176–1226) is broken several times by ἀντιλαβή.

καί, 'Thus far I *am* fortunate'.

264–6. The repeated ὦ ξέν' has point. Creusa does not know the relationship. In the same way, at the beginning of the stichomythia in *IT.* 496–8, Orestes repeats the word γύναι in addressing Iphigenia, whom he does not yet know to be his sister. In the present scene Creusa addresses her son as ξένε 5 times, and he his mother as γύναι 8 times. Cf. S. *El.* 1180, 1182, 1184 where Electra addresses Orestes 3 times as ξένε, when she does not know who he is.

265. It seems to have been necessary for the credit of the oracle to post the temple-staff well in Hellenic geography and local history. Ion also has the natural curiosity of a boy.

266. θέλων. Badham, who proposes this emendation, says that Creusa has no reason for wishing to ascertain what Ion's question is. She is alluding to the eagerness with which it is asked. But εἰδέναι θέλω is a formula like many which appear in stichomythia, which do little more than fill up the line: for the formula cf. *Supp.* 1060, *El.* 773, *IT.* 257, 493. In *Ba.* 475 θέλων is read for θέλω by L P. With θέλω it is better to punctuate as a question after ὦ ξέν' than to treat τί ἐρωτᾷς as an indirect question.

267. Editors differ as to whether this line means that Erichthonius is grandfather or great-grandfather of Creusa. He is called πρόγονος again in 1000. If πρόγονος ('grandfather' in *Hel.* 15) were absent, it would be the former, if πατήρ, the latter. With the two combined we could explain as 'the father of your father, ancestor of the house' (it did not go further back as a dynasty), or 'the venerable grandfather of your father', πατήρ, as in 1261. The genealogy is generally given as Erichthonius–Pandion–Erechtheus. But the Pandion after whom a tribe was named and Attica called γῆ Πανδίονος in *Hipp.* 26 and Athens πόλις Πανδίονος in *Supp.* 562 is probably the second king of that name, the father of Aegeus. The earlier Pandion is a more shadowy figure. See Introd., p. ix. W.-M. says that 1007 shows that Erichthonius was the father of Erechtheus, but the words do not involve this. A gift may be made by a grandparent to a grandchild; cf. *Med.* 955.

269. The story is that Ge handed over the newly born Erichthonius, child of herself and Hephaestus, to Athena, who had rejected the god's advances. In the carvings on the throne of Amyclae Athena is represented as fleeing from Hephaestus (Paus. 3. 18. 13). She gave him

into the charge of the three daughters of Cecrops in a chest guarded by a serpent (in this play two; see 22), with injunctions not to look within. Herse and Aglaurus disobeyed the injunction, but Pandrosus obeyed. For the details of the story see Apollod. 3. 14. 6, Eratosth. *Catast.* 13 (quoted by Nauck on Eur. *fr.* 925), Hyg. *Poet. Astr.* 2. 13, Ov. *Met.* 2. 711 ff.

270. παρθένους χεῖρας. Eur. is fond of using substantives as adjectives. Cf. 1373 and, among many examples, *HF.* 1095 *νεανίαν θώρακα*: *El.* 443 *μόχθους ἀοπιστάς.*

271. δίδωσι, as very frequently, present for a past act with a permanent result.

ὥσπερ ἐν γραφῇ νομίζεται, 'as commonly depicted'. Paley thinks that there may have been a picture of this story at Delphi. The earliest extant representation of it is a small terra-cotta group of the early fifth century in Berlin Museum, in which the Earth goddess gives the babe to Athena, who is reaching out her arms to it, while Cecrops with serpent-tail is close by. Such may have been the group which stood near the door of the tent in Ion's banquet (1163). A vase-painting, also at Berlin, dated half a century later, but still earlier than this play, depicts the same scene more fully. It represents among other figures Pandrosus in a different attitude from her sisters. There is also in the British Museum a much later vase which shows the child in the chest with the two serpents, and the sisters, two looking towards it and one away. Miss Harrison describes these in *Mythology and Monuments of Ancient Athens*, pp. xxviii ff. With this story was associated the ceremony of the Hersephoria in which two maidens (Arrephori) bore a burden, of which they knew nothing, and, when they had deposited it, took up something else that was covered up. The ceremony is fully described in Paus. 1. 27. 4.

272. οὐχ ὁρωμένον is emphatic; they were to guard it, not see it.

274. Apollodorus (3. 14. 6) gives two alternative versions of their fate: *καὶ ὡς μὲν ἔνιοι λέγουσιν, ὑπ' αὐτοῦ διεφθάρησαν τοῦ δράκοντος, ὡς δὲ ἔνιοι, δι' ὀργὴν Ἀθηνᾶς ἐμμανεῖς γενόμεναι κατὰ τῆς ἀκροπόλεως αὑτὰς ἔρριψαν.*

V., rather quaintly, suggests that Creusa is becoming impatient of Ion's questions and points out to him the penalty of curiosity. But certainly Ion does not take the hint. To justify this way of taking the passage, V. translates *οὐ κάμνω σχολῇ* (276), 'my time does not hang heavy', but what has she to do till Xuthus arrives? The words seem to mean 'I do not fail in respect of leisure', i.e. 'I have plenty of time'. Cf. *Hec.* 238.

275. δαί has been suspected as being colloquial. But it occurs in one MS. or more in seven passages of Eur.'s tragedies. W.-M., following Elmsley, reads *δή*. In *Heracl.* 965 and *Ba.* 822 the MSS. read *τί δὴ τόδ'*; For *δαί* in Tragedy see Page on *Med.* 339.

ἀληθὲς ἢ μάτην. Cf. 1537 and S. *Ph.* 345.

277–82. To obtain success in the war against Eleusis, Erechtheus sacrificed his youngest daughter, Chthonia, and the others voluntarily shared her death. In this play Creusa is the sole survivor; we hear nothing of Procris and Oreithyia, who in later accounts are daughters of Erechtheus and lived to be married. In Eur.'s play *Erechtheus* only one daughter was slain. Erechtheus slew Eumolpus of Thrace, who had come to the help of Eleusis; Poseidon, his father, by a blow of his trident caused the earth to open and swallow up Erechtheus. The story is told in Apollod. 3. 15. 4. See also *Ph.* 854. The chronology of Eumolpus is difficult, for he was the great-grandson of Erechtheus, the intermediate steps being Oreithyia–Chione. None of this family-tree-making seems to be known to Eur. Miss Harrison notes that the son of Poseidon becomes an antagonist of a king who was originally an epithet of that god. Pausanias (1. 5. 2, &c.) tells us that Erechtheus was said to have killed Immaradus, son of Eumolpus. Apollodorus, loc. cit., speaks of Ismarus as the son of Eumolpus. Frazer quotes Toppfer as holding that Paus. has preserved the original form of the legend.

A hole in the rock between the so-called grottoes of Pan and Apollo may be the supposed grave of Erechtheus. A spring of brackish water marked the place where Poseidon struck the rock with his trident. In Paus. 1. 38. 3 Erechtheus falls in battle (id. 2. 14. 2 Eumolpus survives at Eleusis).

278. ἔτλη = 'he steeled himself' to slay. Cf. A. *Ag.* 224 ἔτλα δ' οὖν θυτὴρ γενέσθαι θυγατρός.

280. ἦν. This form is proved by metre here and in *Hipp.* 1012.

285. It was customary on three days and three nights each month to watch for lightnings, which appeared at Harma on Mt. Parnes, and, when they appeared, an embassy was sent to Delphi. Strabo (9. 2. 404) tells us that the place of outlook was near the wall between the Pythium and Olympieum, i.e. nowhere near the Long Cliffs. We must suppose, then, either that Ion makes a mistake in his topography or that in Eur.'s time the point of observation was on the Acropolis. Parnes is visible from both spots. We can hardly accept Farnell's explanation (*C.R.* xiv. 372) that Strabo's site is meant here (because we know of only one Pythium), and that Phoebus honoured the spot where he had begotten Ion, graciously allowing his lightning to be visible from another part of the city; Ion could know nothing of the story of his birth, though he might have known of the grotto of Apollo (if it was already associated with that god).

Πύθιος is difficult. The scansion has been explained either (1) as an example of synizesis, for which the very doubtful reading λογίων in 602 is compared, or (2) as an anapaest in the 3rd foot because it is a proper name; but in the passages quoted as parallel, e.g. *El.* 314, *Or.* 1535, the anapaest is contained within the proper name. See Denniston's note on *El.* 314. Some editors think that *Πύθιος*

has replaced the right word: thus Kayser *γ' ὁ θεός*, Badham *Πυθών*, B. *δαίμων*, Matthiae *Φοῖβος*, W.-M. *'Απόλλων*.

286. Besides the emendations mentioned in App. Crit. the following have been proposed:

(1) Omitting *ὡς*, (*a*) Wecklein *τιμάς γ' ἀτίμους*. (*b*) Hermann *τιμᾷ· τί τιμᾷ;* 'how can you say "honours"?' Cf. *Alc.* 807. The omission of *τί* would be natural. On the whole I prefer this. (*c*) Jacobs *τιμᾷ γε, τιμᾷ*. (*d*) Denniston *τιμᾷ γ' ἃ τιμᾷ*. (*e*) Schaefer *ἄτιμα τιμᾷ*.

(2) Retaining *ὡς*, (*a*) Nauck *τιμᾷ γ' ἄτιμ'*. (*b*) Harry *τιμᾷ μάταν'*. (*c*) Kayser *τιμᾷ στυγήθ'* to account for *στυγεῖς* in the next line. But *ὡς* is unnecessary, and a stop after the second foot is very rare in Eur. (Denniston, *C.R.* l. 116).

σφ' (Scaliger) for *σ'* (MSS.) is a necessary correction. Creusa cannot mean that she would wish never to have set eyes on a boy who asked inconvenient questions about the place.

287. τὰ φίλτατα. Miss Harrison says: 'It was the god's oldest seat in Athens and the dearest.' This line suggests that the grotto *had* been associated with Apollo before its dedication to Pan. See note on 938.

288. ξύνοιδ'. Tyrwhitt's emendation seems certain.

289. It is unnecessary to treat *τις* as enclitic (writing *δέ*), as do V., B., J., and G. There was nothing to suggest to Ion that Creusa did not marry an Athenian. As Creusa only describes and does not name her husband, Ion repeats the question in 291. So Creusa repeats *τίς* in 318, 320.

294. πόλις. Strabo in 8. 3. 31. 356 quotes this line and from the *Rhadamanthus* *οἳ γῆν ἔχουσ' Εὐβοΐδα πρόσχωρον πόλιν*. He also mentions that Stesichorus calls the whole land of Pisa *πόλις*. So, too, Sicily is called *πόλις* in Ar. *Pax* 251. Compare also E. *fr.* 730 (*Temenidae*), quoted by Pollux 9. 27, *ἅπασα Πελοπόννησος εὐτυχεῖ πόλις*.

298. The object of **λαβών** is *τὸ σὸν λέχος*, with which *φερνάς* and *γέρας* are in apposition.

300. ἐκστρέφει. The word is usually trans., 'turn inside out', but here must be intrans., 'turn out of the way to'. For the intrans. use cf. 929 note on *ἐκβαλοῦσα*. Scaliger's *ἐνστρέφει* seems based on the scholiast's *ἐνστρέφεται τῷ . . . σηκῷ*, but no other passage is quoted for the active. Badham, followed by B. and V., proposes *σηκοῖς δ' ὑστερεῖ*, 'he remains behind at the precinct', or, as V. translates, 'is detained by the precinct'. But *ὑστερεῖν* = rather 'to be too late' than 'to linger'.

Trophonius was a Boeotian seer who assisted in building the fourth temple at Delphi. His oracular cave was at Lebadeia, 15 miles from Delphi. If Xuthus went through the elaborate ceremonies that attended the consultation of his oracle, as described by Pausanias (9. 39. 5), he may well have been a long time. This oracle was

visited by those who went to Delphi, in order to obtain a double assurance. The reason in this play for the visit of Xuthus is to give Creusa an opportunity of consulting somebody at Delphi about the special object of her own mission, which she could do only in his absence.

301. Ion means 'as a mere sightseer or on business?'

302. Like Croesus (Hdt. 1. 46).

303. **παίδων πέρι.** He infers this as a probable reason from the fact that both husband and wife visit Delphi.

304. Cf. *Ph.* 13–14 *ἐπεὶ δ' ἄπαις | ἦν χρόνια λέκτρα τἄμ' ἔχων.* To avoid the agreement of the plur. with the dual, Naber proposes *ἄπαιδ' ἔτ'*. But this is unnecessary, as, owing to the absence of a 1st pers. dual, the verb *must* be plur. Dual and plur. are often combined, cf. S. *Ant.* 56–7.

305. For **ἄτεκνος** following *ἄπαις* cf. 1463 and *Supp.* 12 and 966; also ib. 955 **εὔτεκνος . . . εὔπαις.**

306. The irony is conscious here. Creusa means in her own mind: 'Phoebus knows whether I am childless or not'; she wants Ion to interpret: 'Phoebus knows that I am childless.' In 308 we have unconscious irony.

307. Cf. *Andr.* 420 *ἧσσον μὲν ἀλγεῖ, δυστυχῶν δ' εὐδαιμονεῖ.*

308. Either (1) *ἡ τεκοῦσα* is used as a subst. with a dependent gen., cf. *Alc.* 167 *αὐτῶν ἡ τεκοῦσα*, and (if we accept the reading) *El.* 335 *ὅ τ' ἐκείνου τεκών*, or (2) *ὀλβίζω* may take a gen. of the cause on the analogy of *μακαρίζω*, e.g. Ar. *V.* 429 *τὰς χελώνας μακαριεῖν σε τοῦ δέρματος.*

311. **οὐκ οἶδα πλὴν ἔν.** Cf. *Hipp.* 599, *Supp.* 933, *IIF.* 1143, *El.* 627, 752, and S. *OC.* 1161.

Ion, a slave, has no (legal) name till Xuthus bestows one on him. He speaks as though he had been merely called 'Loxias' boy'.

314. **κατὰ στέγας,** i.e. in one of the houses in connexion with the shrine. Cf. 1253. As we might say, 'in the Close'. → very C. of E.

315. 'The whole dwelling of the god is my abode.' Although abridged, the expression is sufficiently clear, and does not warrant Badham's contemptuous comment on 'those who like forced constructions which Euripides did not'. The word he prefers, *ἁπανταχοῦ* (Musgrave), though fairly common in Eur., seems prosaic in this context.

317. He means the priestess, the masc. plur. being used allusively. This is not the same use of the plur. as in 233, 236.

321. **προφῆτις.** The antecedent is in the case of the relative; he is answering Creusa's question with the same case. The object of **νομίζομεν** is *ταύτην* understood. Reiske (keeping *ἥδ'* in 319) proposes *προφῆτιν*, which is stricter grammar, but not necessary.

323. He seems to have received 'tips' from visitors, and (W.-M. says) the priestess supported him out of her share of the altar-offerings.

324. The line so closely resembles one in the *Hypsipyle*, addressed

by a mother to unrecognized sons, *ὦ μακαρία σφῶν ἡ τεκοῦσ' ἥτις ποτ' ἦν*, that I prefer the emendations either of Porson (see App. Crit.) or Dobree *τάλαιν' ἄρ' ἡ τεκοῦσά σ' ἥτις ἦν ποτε*, though both involve greater change than Jodrell's (O.C.T. reading). Cf. also *IT.* 483. On account of the form of Ion's answer Paley proposes *ἦσθ'* for *ἦν*.

W.-M. and others have transposed 324–5 after 329, a more logical order, but not necessarily more effective dramatically. Creusa tentatively approaches the subject of Ion's parentage as a prelude to her own inquiry; but her *αἰδώς* (cf. 336) makes her shrink from the topic. See V.'s note on the passage.

325. Badham says that Attic writers generally avoid indef. *του* of the feminine and that *ἀδίκημα* more naturally implies the offence of the man. He therefore suggests *τοῦ φύσαντος*, but does not indicate how the text became altered. Reiske's *γοῦν* for *του* is nearer, but seems to clash with *ἴσως*. 'At any rate perhaps' is rather contradictory.

326. *βίοτος* and *βίος* (581) are used of 'wealth, substance', implying more than mere *τροφή*. Cf. *Supp.* 861 *ᾧ βίος μὲν ἦν πολύς*.

328. *ἐξευρεῖν* is governed by the whole phrase (= 'to search eagerly'). *ἐρευνῶ* in Theoc. 7. 45 is followed by the infin.

331. The irony here is rather dragged in. It is not easy to see why Ion should want a mother in search of her son to help him find his mother.

πόνου ξυλλάβοι = 'help me in the task of inquiry' rather than, as V. takes it, 'share my grief'. Perhaps the word 'trouble' will best cover the sense. For the gen. cf. *IA.* 160.

335. The *πρόξενοι* at Delphi were not, as in other Greek cities, attached to the service of the citizens of particular states, but acted on behalf of the visitors generally. It was their duty to lodge and entertain them, and to introduce them when they wished to consult the oracle, which they could not do without a sponsor. Cf. 551; also *Andr.* 1103, *Hel.* 146, *Med.* 724.

336. Kirchhoff emends to *αἰδώς μ' ἔχει* in order to supply a noun for *ἡ θεός* to refer to; but the scholiast can hardly have read it in his text, for he explains *ἡ θεός* as *αἰδώς*, which would then have been an unnecessary comment. With the ordinary reading *αἰδώς* has to be understood from the verb.

337. Eur. is fond of deifying abstract qualities, e.g. *HF.* 557 *βία*: *Ph.* 506 *τυραννίς*, 532 *φιλοτιμία*, 782 *εὐλάβεια*: *Or.* 214 *λήθη*: and even *Hel.* 560 *τὸ γιγνώσκειν φίλους*. V. suggests that *ἀργὸς ἡ θεός* is or imitates a proverb of business.

341. 'It is not possible.' Eur. constantly uses the words with this sense. Cf. *Alc.* 539, etc.

342. If we keep the MSS. reading *ὅ*, the relative clause is anticipatory, as sometimes in the orators; *καί* then = 'also'. If we accept *οὗ* (Hermann), she first answers Ion's remark, and then continues her

tale. This is smoother and is made more probable by the recurrence of the same words in 352.

343. **δράσασα** rather than *παθοῦσα*, for, if she had won the god's favour, Ion implies that any suffering must have come as the result of her own conduct.

346. 'That is the very thing I come to ask.'

347. **οὐκέτ' ἔστι** = *τέθνηκε*, cf. 388; hence *οὐ* is justified in the protasis, as in S. *Aj.* 1131 *εἰ τοὺς θανόντας οὐκ ἐᾷς θάπτειν παρών*, where *οὐκ ἐᾷς* = *κωλύεις*.

348. **ἐλπίζει** = 'supposes'.

349. **ἔγνω** (Brodaeus) must be right, for *ἔγνως* would make Ion identify Creusa with the friend of her narrative.

353. Cf. S. *OT.* 735 *καὶ τίς χρόνος τοῖσδ' ἔστιν οὐξεληλυθώς;* Thuc. 3. 29 *ἡμέραι μάλιστα ἦσαν τῇ Μυτιλήνῃ ἁλωκυίᾳ ἑπτά.*

354. This line has caused trouble for two reasons: (1) the cutting-off of the final *ε* of the 3rd pers. before *ἄν* is said to be rare, though not unexampled (see Jebb on S. *El.* 914), but Harrison (*Camb. Univ. Reporter*, 1933) shows that there is no real objection to it; (2) the form of apodosis is that of a condition which cannot be realized. But Creusa has so little hope that the child survives that, though she has come in advance to consult the oracle on this very point, she uses the form appropriate to impossible conditions. B. holds that *εἶχεν* would have been the same as *εἶχεν ἄν*, but the passages that he quotes on 839, to which he refers, are not strictly parallel. There is no likelihood or imminence here; if the child *was* alive, he *was* of a certain age, not likely to be of that age. M. adopts *εἴπερ* (Hermann), i.e. 'if he were alive', a Platonic use, not paralleled in tragedy, and not really supported by *Andr.* 553 *εἴπερ ποτέ*, *Tr.* 703 *εἴ ποτε*. See Denniston, *G.P.*, p. 489. The line suggests V. *Aen.* 3. 491 et nunc aequali tecum pubesceret aevo. In one passage (3. 340) Andromache is so much moved by grief that she cannot complete her sentence; similar emotion *may* be a justification for the broken sentence *εἴπερ* here, where another bereaved mother is speaking.

355–6. For the various expedients for making the order of the lines more natural see App. Crit. If 356 is transferred to Ion, it must be a question. If the two lines are made to follow 341 (with interchange of speakers) it takes away from the force of 342. Herwerden's assumption of the loss of two lines, not consecutive, is difficult to justify, for it would be strange to have two lines dropping out so close together.

Badham's insertion of *γ'* is right. When assent is given or a proof added, *γοῦν* is used, but in a negative sentence the order is *οὔκουν . . . γε* with the emphatic word between. See Denniston, *G.P.*, pp. 424–5. Cf. 746 *οὔκουν ἑκών γε*, and Elmsley's emendation of 1325 (= *ἀλλὰ γοῦν*), where see note.

358. The most natural interpretation is: 'in monopolizing a joy that should be shared by both parents (i.e. the company of his son),

he is unjust.' But Badham explains: 'sinning with impunity towards another, such an one is not likely to do justice by himself.' And Paley: 'though he takes a pride in doing right in his public capacity (in giving true oracles), privately he acts wrongly' (in not fostering his child).

μόνος is joined in sense with **χαίρων**, but is deferred for emphasis.

860. σέ might be either subject or object of **ποθεῖν**. It is more probably the latter. This particular form of ambiguity (cf. the oracle Aio te, Aeacida, Romanos vincere posse) is condemned by Quintilian 7. 9.

861. It is difficult to retain the MSS. reading here. **καί** is explained by V. as connecting with 359, but the connexion of imper. with indic. (understood) is not normal, though it can be paralleled from *Med.* 907, *Hipp.* 503; he regards *γε* as recognizing Creusa's comment. But *γε* is not found immediately after *μή*, and, as W.-M. says, *καί* should link the line to the last instead of being opposed to it. He therefore accepts Nauck's emendation, *ἄ*. Boissonade conj. *μὴ μή μ' ἐπ' οἶκτον ἔξαγ'*.

862. ἀνιστορῶ need not be altered to *ἀνιστορεῖς*, for though Ion is the questioner, the real question is the one that is in Creusa's mind.

863. λόγου. V. translates 'plea' or 'cause', as the technical word for an advocate's speech. So too in 385 he renders 'who here presents her absent plea'. Cf. Ar. *Ra.* 832.

κάμνει is here not unlike *HF.* 101 *κάμνουσι γάρ τοι καὶ βροτῶν αἱ συμφοραί.*

864. Ion's *σοι* had been dangerously near indicating that he had discovered the truth; so Creusa emphatically says **ἐκείνῃ**.

νοσεῖ: cf. *IT.* 1018, *Hel.* 581.

865. For dactyl followed by tribrach cf. S. *OT.* 967.

867–8. This same assonance is found in *Heracl.* 541–2. It is difficult to reproduce in English. Perhaps 'feels shame' . . . 'feels pain' will come near enough.

869–71. προφητεύσει . . . θεμιστεύοντα. These words refer to the Delphians who acted as medium between the applicant and the god. They brought his question to the oracle and returned with the inspired answer; it is in reference to this last function that they have their meaning, the former as interpreting, the latter as announcing the oracle.

872. ἀπαλλάσσου = 'desist'.

874–7. B. suspects these lines, and it has to be admitted that they are not in Eur.'s best manner, but it is difficult to assert that they are not by him. The objections raised are: (1) 'They interrupt the argument'; B. thinks that they were intended to follow 378–80 and were suggested by them. But, if they are genuine, they are better where they are, as the last three lines make a fitter summary and conclusion. (2) '*ἐς τοσοῦτον* refers to nothing.' But it refers back to the previous line, 'consulting the god in what is opposed to

his will'. The line closely resembles *Tr.* 972, but there τοσοῦτον looks forward to the ὥστε clause which follows. The present example is less natural, but not impossible. (3) 'The construction of ἐκπονήσομεν is scarcely admissible.' It is true that it does not take acc. and infin. elsewhere and that this is quite unlike the use of the word in 1355, or as compounded with συν- in 740, 850. But so, with a totally different meaning, is its use in 1040, and it is in Eur.'s manner to use his favourite words with a variety of meaning. In *HF.* 581 the verb is given yet another sense. (4) 'δι' οἰωνῶν πτεροῖς (= μαντεύμασι δι' οἰωνῶν) is a strange and bold expression, though not perhaps an impossible one.' But we can compare for the meaning S. *OC.* 97 πιστὸν ἐξ ὑμῶν πτερόν (omen), and the dat. is used because the two gens. would have been awkward, though the two dats. are not strictly parallel, for σφαγαῖσι is the method by which men try to make the god reveal secrets, πτεροῖς is the method of revelation. Wecklein conj. πτερά, quoting for the acc. with διά (= 'through') *IT.* 355, but there it is of place, not means.

For the repetition of γάρ, four times in a speech of 12 lines, see Denniston, *G.P.*, pp. lxii–iii.

378. ἄν (Scaliger) furnishes a better parallel to 380 than ἄν (MSS.), but there is force in W.-M.'s contention that with it we should expect ἀγαθά. He therefore reads ἦν.

379. We need not alter ἄκοντα. There are many emendations, e.g. ἀνόνητα (Stephanus), ἄκραντα (G.), κάκ' ὄντα (Döderlein), οὐκ ὄντα (Wakefield). The repetition of the word after ἀκόντων is forcible and epigrammatic, and the personalizing of τἀγαθά can be paralleled by 1002 μέλλον ἔπος and such passages as S. *OC.* 266–7 τά γ' ἔργα μου | πεπονθότ' ἐστὶ μᾶλλον ἢ δεδρακότα.

381–3. From Stobaeus' quotation of the passage (which he assigns to the *Iphigenia*), G. accepts βροτοῖς for βροτῶν and W.-M. ἀνθρώπου for ἀνθρώπων; W.-M. regards the generalizing (all mankind) as 'banal'. The meaning is ambiguous. ἕν may = 'one continuous' or 'one single'. J. adopts the first, V. the second. The first seems more sensible, but the Chorus may be playing up to the pessimism of their mistress and therefore exaggerating.

381. 'The wide world has wide range of fortunes.'

384. ἐκεῖ in Athens for the original offence, ἐνθάδε in Delphi for burking inquiry.

386. Creusa's passion seems to make her hiss out her words, cf. 1276 and *Med.* 476. But Eur. was prone to 'sigmatism' without any such implication, cf. *IT.* 765, *Hipp.* 1167, *Or.* 397. We remember the famous gibe of Plato Comicus 'Ἑορταί 30 (Kock) ἔσῳσας ἐκ τῶν σίγμα τῶν Εὐριπίδου. He might have extended it to Soph.; cf. S. *OT.* 425 which has ten sigmas in one line.

388. Cf. *Or.* 402 ἐξώγκουν τάφῳ. V. thinks that if he were not really *known* to be dead, 'the grave mound would be of bad omen'.

390. The line in the MSS., though defective, seems to give the required sense. Gaps at the beginning of lines are not infrequent in L and P, cf. 1171. The gap is treated in different ways: (1) M. (as also A. Sander) deletes *ἔλθῃ . . . ποτέ*, supposing it to have been added to fill an aposiopesis, but the words suggest Eur., not an interpolator. Cf. his view on 354. (2) W.-M. proposes *ἄδικον μέν*. He points out that Creusa begins her speech (384) with this idea, and Ion ends his speech (447, 449) with it. (3) Paley *ἀλλ' ἐξερευνᾶν*, which J. accepts. But it is not appropriate here, as she has just been told that she must *not* prosecute her inquiry. (4) Badham *ἀλλ' οὖν ἐὰν χρὴ τἄδυτ'*, a somewhat strained expression. For others see App. Crit.

397. Stobaeus quotes this line with *ἐξελίσσομεν*, but we need not accept the change of tense from him; he is by no means always accurate in his quotations. It looks like a mere slip.

ἡμεῖς probably = Creusa, who had unfolded the tale.

398. Either (1) 'women's conduct is harshly judged by men', or (2) 'the condition of women is hard compared with men's'. Badham and V. take it in the first way, B. in the second. Badham explains 'difficult as regards men', i.e. as judged by them. B.'s way seems easier. Paley gives yet another interpretation: 'The relations of women to men are full of difficulty', but surely that would have to be *τὰ πρὸς ἄρσενας* unless we treat the line as a hyperbaton.

401–28. There are three actors in this scene, but Ion only intervenes with one speech of 3 lines: again in the final scene, where Athena and Creusa converse, his words are very few. See Introd., p. xxxvii.

402. So in *HF.* 608–9. Heracles, though not immediately on arrival, says *οὐκ ἀτιμάσω | θεοὺς προσειπεῖν πρῶτα τοὺς κατὰ στέγας. τε* fairly frequently follows *μέν* in the tragedians. For *πρῶτον μὲν . . . τε* cf. *Med.* 125, *Heracl.* 337, *Tr.* 647, A. *Supp.* 410, S. *Ph.* 1424.

403. It was expected by one who had visited an oracle that he should be received with glad looks on his return. Cf. *Hipp.* 792–3 *οὐ γάρ τί μ' ὡς θεωρὸν ἀξιοῖ δόμος | πύλας ἀνοίξας εὐφρόνως προσεννέπειν.*

404. *ἐς μέριμναν.* The phrase is a somewhat strained one. It would naturally = 'you reached anxiety', i.e. 'your own', but Creusa must be referring to her own anxiety, 'you arrived when I was anxious'. We may compare *HF.* 533 *τόν' ἐς ταραγμὸν ἦκομεν;* V. interprets with a modification of this: 'you met my anxiety', i.e. 'prevented it from becoming too great by the opportuneness of your arrival'. Badham takes it, as in 244, explaining: 'you have not frightened me, but you fancy it because you are anxious yourself'. This seems unnecessarily complicated. We need not emend to *ἀφίγμην*. W.-M. thinks that the phrase = 'zu meinem Denken', i.e. *ὡς προσεδόκων*: i.e. she was thinking of him when he arrived. Creusa is not anxious about Xuthus' late arrival, but she has anxieties of her own about the subject of her private inquiry. Xuthus, however, will think

that they were concerned with the purpose of their consultation of the two oracles, especially in view of her next words.

406. For the ancient physiological theory implied in this line see W.-M.'s note.

409. Trophonius' rather non-committal reply is verified by the fact that Xuthus returns with an adopted son, Creusa with her own son. Delphi had presumably posted Trophonius.

411. The irony is conscious. **νῷν** to Creusa means herself and Apollo, but Xuthus will take it of her and himself. **συμβόλαια** to her means her relations with Apollo, but she expects Xuthus to take it of offerings that she had previously made to the god. *συμβόλαια* is a commercial term: the metaphor seems somewhat mixed, as *μεταπέσοι* suggests dice.

413. **ἔσται τάδ'** is common in Eur. I have counted eleven examples in other plays. For this reason M.'s *ἔστω* is not to be preferred.

414. **ἡμεῖς**, sc. *προφητεύομεν*. Herwerden conj. *ἡμῖν* (dependent on *μέλει*).

416. From the **ἀριστῆς** were chosen five *ὅσιοι*, who acted in regular rotation in the office of *προφήτης*. They were the heads of five families who traced their descent from Deucalion (Plu. *Quaest. Gr.* 292 D). It was the order of their service which was determined by lot. Ion could act as *πρόξενος*, but not as *προφήτης*.

417. Badham's emendation to *ἔχων* ignores the dramatic position. The brusque dismissal of Ion's remark by Xuthus is in interesting contrast to his language later when he believes him to be his son. See App. Crit.

ἐχρήζομεν need only refer to Xuthus though following **ἔχω**, cf. 1251; but he *may* be including Creusa.

419. A general sacrifice has been offered (in front of the temple), and the omens have been favourable; so the oracle can now be consulted. The visitors should then draw lots to determine their precedence, cf. 908. Possibly, as a person of distinction, Xuthus is entitled to *προμάντεια*. But we hear of no other visitors on the same day.

χρηστήριον here = 'the victim offered'. Aesch. twice uses the word in this sense. W.-M. quotes the scholiast on S. *Aj.* 220 *χρηστήριον τὸ μαντεῖον καὶ ὁ χρησμὸς καὶ τὸ ἱερεῖον*. Heath, however, explains: 'the power of consulting the oracle has fallen by lot.' In 512 it = 'place of oracle', in 532 'oracle'.

422. **δαφνηφόρους** is best taken with *βωμούς*, on which the suppliant laid his branches of bay. If it agreed with *κλῶνας*, we should have to explain either (1) with J., that the branches are of some other tree, e.g. olive, wreathed with bay, or (2) with V., that the two parts of the compound adj. agree separately with *κλῶνας*, 'branches of bay carried'. Cf. 496 *κόραι τρίγονοι*.

425. **ἔσται τάδ', ἔσται.** With these words Admetus replies to his wife's final petition, *Alc.* 328. Here it is a confident echo of Xuthus' *ἔσται τάδ'* (413). V. translates: 'Ay and Amen.'

Is Ion supposed to hear Creusa's speech? It could only mean to him that she was upbraiding Apollo for her previous childlessness, unless it helped him to identify her with her imaginary friend (cf. 432).

426. **νῦν ἀλλά**, 'now at last', elsewhere in the reverse order, e.g. S. *El.* 411. For **δέ** and **ἀλλά** together cf. *Hec.* 391.

431. For **ἤτοι . . . γε** cf. *Rh.* 817 *ἤτοι μάραγνά γ' ἦ καρανιστὴς μόρος.* **ἧς ὕπερ.** Anastrophe of the prep. is rare in Eur. except at the end of a line, but cf. *El.* 1026 *μίαν ὕπερ*, *fr.* 360. 35 *τῆσδ' ὕπερ*, in the 3rd and 4th feet. For a full discussion of anastrophe in tragedy see Denniston on *El.* 574.

432. Ion may have guessed the truth, though by putting **τοι** and **γε** with the alternative he implies that that is at any rate equally possible. **καί** here suggests that his surmise may be right.

433. **ἀτάρ**, which has a somewhat colloquial character, is commoner in Eur. than in Aesch. or Soph., who have only three examples each.

434. *προσήκει τοὐδας* (MSS.). It would be fantastic to retain this as explained by the autochthonous character of the Erechtheidae (cf. 267). Of the emendations I rather prefer *προσήκει δ' οὐδέν* (B.) to *προσήκει γ' οὐδέν* (Reiske), as **δέ** is often used for *γάρ*. For the phrase cf. *Supp.* 472.

435. The Delphic *θέραπες* had been instructed to perform ritual ablutions in the waters of Castalia before entering the temple (94–7). The stoups must be filled for visitors to the oracle with holy water from the same source. This is the only example of *ἀπορραντήριον* in Greek literature. The more ordinary word was *περιρραντήριον* (Hdt., Luc., etc.).

436. The pious young votary of Phoebus becomes the mouthpiece of Euripidean views, hardly appropriate to his character or office, just as in 625 the Crown Prince forgets that he will not have the opportunity of living as a private citizen. H.B.L. boldly gives these and other sceptical lines to the Chorus with even less appropriateness.

439. **ἀμελεῖ** is here given the construction of *περιορῶ*. J. quotes Pl. *Phaedo* 98 D *ἀμελήσας τὰς αἰτίας*, but the acc. is governed by *λέγειν*. Hdt. 7. 163 *ταύτην τὴν ὁδὸν ἠμέλησε* has acc. without partic.

μὴ σύ γε. The particle really strengthens the negative. Cf. 1335, *Ba.* 951, *Ph.* 532. **γε** has a tendency to attach itself to personal pronouns.

447. 'Empty your temples' both of treasure by fines and of worshippers by the shock given them.

448. **πάρος.** Cf. 485 and *Heracl.* 200. 'Before prevision' = 'to the neglect of caution'. Justin quotes *πέρας*, which suggested to Conington *πέρα*, 'beyond the bounds of caution'. In *IT.* 656 *πάρος* is used adverbially as = 'in preference'.

450. 'What the gods hold good.' Cf. the passage referred to in App. Crit., Lact. *Inst.* 5. 15. 11 neque enim falsa est illa sententia quae

apud Euripidem fertur in hunc modum 'quae hic mala putantur, haec sunt in caelo bona'. κακά (Stephanus) has much less point.

451. Ion's exit is not artistically procured. He goes to fetch water for the stoups, but he seems to have been unnaturally remiss in waiting till visitors have come to the temple. He must go for water either to the fons Cassotis in the κῆποι or more probably to Castalia. He does not enter the temple, for on his return he asks (510) whether Xuthus has yet left it. When he returns he seems still to carry his bow and arrows (524), unless he picks them up when he becomes suspicious of Xuthus, and, with the untidiness of a boy, has left them about since he used them (during his monody).

First Stasimon: 452–509. The Chorus are in their minds accompanying their mistress, as she offers prayers at the altars of Athena and Artemis.

453. **ἀνειλείθυιαν.** The correct text is derived from Hesychius. For the negative adjective compounded with a proper name cf. *Or.* 621 *ἀνηφαίστῳ*. The gen. is privative, cf. *HF.* 114, etc.

Athena had no mother, and had never been a mother.

Eileithuia was said to be a Doric word = 'pangs of labour'. In Hom. *Il.* 11. 270 the powers that preside over birth are called *μογοστόκοι Εἰλείθυιαι*. Later the singular was used, and the goddess became identified with Artemis, though in the *Hymn to Ap. Del.*, 102 ff., Eileithuia is sent to assist Leto in giving birth to Artemis and Apollo.

455. Prometheus is here substituted for Hephaestus of the ordinary tradition; W.-M. thinks that Eur. is following the older Attic legend. In A. *Eum.* 13 the Athenians are called *παῖδες Ἡφαίστου*.

457. *Νίκη* is identified with Athena again in 1529. Cf. *Heracl.* 352 *νικωμένη γὰρ Παλλὰς οὐκ ἀνέξεται*.

μάκαιρα. To secure exact metrical correspondence with the antistrophe we want ∪∪ instead of ∪–∪. This is secured by *πότνα*, written in an unusual hand by a corrector of L, but it is only a conj. W.-M. proposes *μάκαρ* (fem.) as in *Hel.* 375, *IT.* 647, *Ba.* 565 (if we accept Hermann's conj. there). M. retains *μάκαιρα* and proposes an alteration in the antistrophe. See App. Crit. on 477.

459. Antistrophic correspondence shows that we must scan *χρῡσέ͞ων* with synizesis.

460. **ἀγυιάς**, 'streets', i.e. in the city of Delphi, where was a temple of Athena Pronaia. The use of *ἔνθα* immediately afterwards, is awkward, as it localizes especially things in the temple of Apollo. *Νίκη* is not wingless here, as in her famous shrine by the Propylaea on the Acropolis.

462. Nauck emends to *μεσσόμφαλος* (cf. *σύν τ' εὐτυχίαις* in 482), but the line is a telesilleion in which the first syllable can be short and can answer a long syllable at the start. *γᾶς* is used here and in S. *OT.*

480, etc., as though the gen. depended on *μεσ-*; but the use may have been helped by the fact that the *ὀμφαλός*, being primitive, once belonged to Ge, who preceded Phoebus in possession of the sanctuary.

463. The Chorus, being strangers to Delphi, would not know that there could not literally be dancing round the tripod. They are using a normal expression of ritual. Cf. S. *OT.* 1093. [In a hymn to Hestia Aristonous has *ἀμφὶ σὰν θυμέλαν χορεύειν*. *Coll. Alex.*, ed. Powell, p. 165. E.E.G.]

464. 'Gives oracles that do not fail.'

469. **παλαιόν.** The Chorus speak as though Erechtheus were a distant ancestor. Cf. note on 24.

470. **χρονίου** = 'long delayed', not, as Paley, 'long-enduring'. For termination see note on 130.

καθαροῖς = 'clear', i.e. 'free from ambiguity', rather than 'genuine', i.e. 'free from falsehood'.

472–80. 'For it means a fund of surpassing happiness for mortals which nothing can disturb, when the youthful vigour of children with promise of fruit hereafter is a bright light in their fathers' halls, destined to have a wealth of succession with the sure hope of fresh generations of children to follow.'

472. A characteristic Euripidean construction: a relative clause is substituted for the infin. as subject. Cf. *HF.* 162–3, *Hel.* 272, *Ph.* 509.

474. Business terms. *ἀφορμή* = 'funds used as capital', *κινεῖν* = 'to disturb invested capital'. See V.'s note.

475. **καρποτρόφοι.** The children will in their turn be fruitful. For the use of *καρπός* cf. 922.

476. *λαμπρός* was a natural epithet of children and young men. Cf. S. *El.* 685, 1130. It is not necessary to suppose, with V., that there is a contrast implied with the gold of the childless miser.

478. The wealth is said to inherit the possessors who succeed to it.

479. **ἔξοντες** agrees with *παῖδες* understood from *ἥβαι*. Cf. *Tr.* 535.

480. **ἐπί** implies 'on the basis of other children'. Cf. *IA.* 656.

482. For the plur. cf. 1505.

484. **ἀλκάν.** The repetition may be right. As heir creates heir, so *ἀλκά* creates *ἀλκά*. Emendations are plentiful; besides those quoted in App. Crit. we may mention Herwerden *αἴγλαν* (cf. *λάμπωσιν* in 476), and G. *αὐγάν*.

485. **μέν** solitarium; it does not correspond to **δέ** (488), but *ἄλλοις* is implied as a contrast to *ἐμοί*.

486. To secure exact correspondence Kirchhoff conj. *βασιλικῶν τ' ἔτι καὶ γάμων* (or *δόμων*), but this is unnecessary. Cf. 209 = 223.

487. **τροφαὶ κήδειοι** = 'nurture of children of one's marriage' as opposed to adopted children. Bothe and Paley prefer 'the careful bringing up of children'; J. 'domestic'.

490. The Chorus seem to forget that, as slaves, they are little likely to achieve even this moderate ambition. It is strange that they

should speak of clinging to a life such as they have not got. Wecklein is very likely right in suggesting *βιοτὰν εὔπαιδα δεχοίμην*.

492. The epode is a mere apostrophe. Its force consists in the contrast of the two clauses introduced by *ἵνα*, the one describing a scene of joy, the other of calamity.

494. μυχώδεσι, an excellent emendation by Tyrwhitt of *μυχοὶ δαισί* (MSS.), though the word is not found elsewhere. The Long Cliffs contained various grottoes, among them the cave of Pan near the western end, and one about 70 yards farther east, probably to be associated with the shrine of Aglaurus, mentioned in Hdt. 8. 53. It seems best to imagine the maidens dancing on the top of the Acropolis, then to be pictured as containing *στάδια χλοερά*, in front of the Erechtheum, while Pan is piping below; the orchestra of one instrument, being played by a god, might fill the whole air with music; then *ἵνα* is used vaguely of the whole scene, not of the actual dancing-ground; cf. 461 *ἔνθα*. The area just to the west of the Erechtheum was known as the Pandroseion, so that it would be associated with the daughters of Cecrops; it was in this precinct that the sacred olive grew (see Frazer, *Paus.* ii. 337). Another view is that the maidens were dancing on some grassy terrace below with Pan piping above them, but the side of the Acropolis falls abruptly, and any suitable dancing-place would be too remote from the Erechtheum to be described as *πρὸ Παλλάδος ναῶν*.

495. χοροὺς στείβουσι, 'tread their measures', is treated as a trans. verb, governing *στάδια*. Cf. S. *El.* 556, etc. This is better than to regard *χορούς* as dancing-places with *στάδια* in apposition. That Homeric meaning of *χορός* seems to have been obsolete in Eur.'s time.

496. Ἀγλαύρου. W.-M. is not very convincing in his objection to this word, which he says must be the name of the father. The mother probably was given the name of the daughter, just as the names of Cecrops and Pandion are repeated, and we do not know when. She is called Aglaurus, daughter of Actaeus, in Apollod. 3. 14. 2. W.-M. prefers to read *ἄγραυλοι*, but Pan, Pallas, and Phoebus are all named. Why should these maidens have nothing to designate them?

κόραι τρίγονοι, Aglaurus, Herse, and Pandrosus. In *τρίγονοι* the parts of the compound are taken separately. Cf. *HF.* 1023 *τέκνα τρίγονα*, *El.* 1179 *δίγονα σώματα*, and see note on 422.

498. ναῶν is usually taken of the Erechtheum and Parthenon. The latter was built during Eur.'s lifetime, the former was being rebuilt at the time of the play's production. The anachronism of suggesting the Parthenon would hardly trouble Eur. But possibly the plur. is for sing., and refers to the (old) Erechtheum alone. Such plurals are frequent in descriptions of buildings. Cf. in this play *θυμέλαι*, *μέλαθρα*, *δόμοι*.

499. αἰόλας = 'varied' or perhaps 'quivering'. Mr. Page gives me

two good parallels from Soph. *Inachus* 32 (Pfeiffer) *ψιθυρᾶν μάλ' αἰολᾶν* and *Ichn.* 319 *αἰόλισμα τῆς λύρας.*

ἰάχᾶς is the probable scansion here, though the second syllable is more often long in tragedy. See Page on *Med.* 149.

500. ὕμνων. W.-M. proposes *σύμφων'* in order to improve the grammar (the two genitives depending on *ἰαχᾶς* are awkward), and because any one playing on the pipes cannot sing at the same time. The grammatical awkwardness is equally removed by accepting *ὑμνῶν* (Reiske and Badham). *ὅταν αὐλίοις* (MSS.) is retained by J. and V. who regards *αὐλίοις* not as an adjective (= rustic), but a diminutive from *αὐλός* (= pipe), saying that there may be a diminutive of this word as well as of *αὐλή*, just as *πέδιον* is the diminutive of *πέδη* and *πεδίον* of *πέδον*. *ἀναλίοις* (Herwerden) is attractive; the caves on the north side of the Acropolis would be sunless. The only objection to it is its position outside the article, making it properly predicative. The Epic subj. without *ἄν* survives to such an extent in tragedy (cf. 856) that we need not alter to *συρίζεις.*

502. How do the Chorus know where the babe was exposed? Creusa had not told Ion. They may possibly have surmised that *τινος* (284) referred to the babe's exposure.

504. By ousting *ὦ* (with Badham) we can obtain a regular glyconic, but a dactylic base is quite common.

505–8. These lines, as divided in O.C.T., are to be scanned as two dochmiacs, followed by two anapaestic dimeters. But W.-M., feeling that the pause after *ὕβριν* is too emphatic to break an anapaest, has an entirely different division. Keeping the MSS. reading *ἐξώρισε* he has a choriambic dimeter; telesilleion; two choriambs (*γάμων ὕβριν* being one), and then a series of dactyls (*Verskunst*, pp. 569–70).

505. The Chorus may remember 348, but it was an unlikely place for the visits of wild beasts even at so remote a date; cf. 933, 951. In her monody Creusa speaks of birds only (903, 917), whose coming would be more probable.

506. ὕβριν, abstract for concrete. Cf. 325 *ἀδίκημα.*

ἐπὶ κερκίσιν . . . λόγοις. They heard the story when weaving or at recitations and plays. See note on 197. *ἄϊον* with the other interpretation mentioned in that passage would be difficult.

509. 'Children borne to the gods by mortals', sc. *γενόμενα.* They may be thinking (anachronistically) of the tragic stories of Achilles, Heracles, and Theseus, though, as W.-M. says, generally this idea is contrary to the legends; he quotes S. *Tr.* 140 *τίς ὧδε τέκνοισι Ζῆν' ἄβουλον εἶδεν;*

***Second Epeisodion*:** 510–675 (*a*) in trochaic tetrameters, 510–65; (*b*) in iambic senarians, 566–675. Ion: later Ion and Xuthus.

Eur. has trochaic tetrameters in nine of his extant plays, of which *HF.* is presumably the earliest, and the only play of supposed later

date than that which does not contain them is *El.* Beyond the fact that they do not appear in his earlier plays, there is nothing to help us in dating the plays owing to their use or frequency. Of the two plays which appeared posthumously (*Ba.* and *IA.*) the former has only 38 such lines, the latter 208. There are 108 in *Or.*, but this play with 84 has more than any of the rest. In *Ph.* there are 57, and all the others have less than *Ba.* Their use in *Ph.* most resembles this scene, i.e. speeches are followed by single lines, and these by lines with *ἀντιλαβή*. That Eur. had used them earlier in his career is shown if we are to accept the statement of the Scholiast on Ar. *Eq.* 1302 (a trochaic tetrameter) that the line is wholly taken from the *Alcmaeon* (438).

511. *ἔχοντα δεσπότην* (MSS.). **ἔχουσαι** (Stephanus) *must* be right and **δεσπότιν** (H. Richards) probably is, for the slaves are more concerned with waiting for Creusa than for Xuthus. But, as Ion's question is about Xuthus, *δεσπότην* may be correct.

512. τρίποδα. Xuthus has not entered the *ἄδυτον* where the tripod was; the line merely implies that he had gone into the temple to obtain an answer from the oracle.

514. In *Med.* 382 the MSS. read *δόμους ὑπερβαίνουσα.*

515. ὄντος, sc. *τινός,* not necessarily Xuthus.

517. ἡ = 'that'. *ἥδε γ'* (Badham) for *ἡ γάρ* is not necessary.

518. It is Xuthus' effusive display of affection, not his words, that occasions the stiffness of Ion's reply.

δύ' ὄντε. Cf. *IA.* 887, Pl. *Gorg.* 481 D.

519. φίλημα. W.-M. says = 'a sign of love', i.e. 'handclasp', appealing to Athenian grave-reliefs. It is ordinarily interpreted as = 'kiss'.

520. μέν in a question = 'really'. As V. says on *Med.* 676 it marks the sentence as preliminary and points to a sequel. Here it supposes an alternative which the speaker would prefer not to believe. Cf. *Med.* 1129 *τί φῄς; φρονεῖς μὲν ὀρθά;* Ar. *Av.* 1214 *ὑγιαίνεις μέν;* See Denniston, *G.P.*, pp. 366–7.

521. Comparing *El.* 569 and *Hel.* 575 I am inclined to prefer the vulgate *οὐ φρονῶ, τὰ φίλταθ' εὑρὼν εἰ φιλεῖν ἐφίεμαι;* see App. Crit. *φυγεῖν* seems hardly appropriate. It is too strong a word for 'surrender' or 'leave alone'.

523. ῥυσιάζω. The word reappears in 1406 and *Heracl.* 163. *ῥύσιον* means a pledge: so the verb is (1) to seize property in distraint and hold it till security is obtained, (2) to be a robber. In Hom. *Il.* 11. 674 we have *ῥύσι' ἐλαυνόμενος.*

525. ὡς τί δή, sc. *ποιήσων.* Cf. *Or.* 796, *IA.* 1342. In *HF.* 1407 the order is reversed, *ὡς δὴ τί;*

M.'s punctuation is adopted by G. Badham apparently takes it in the same way in his notes, though not in his text. But, if the sentence is broken, Xuthus does not continue it; we must suppose that he would have said 'greet' or 'welcome'; but Ion's rude retort

leads him to use another imper. It is simpler, however, not to assume an interruption; *γνωρίσας* need only = 'having made acquaintance with'. Paley says 'improperly used for *εὑρών* or *ἐντυχών*'. *γνώρισον* (Hermann) assumes the meaning 'recognize', but the *ἀναγνώρισις* comes later. Mr. Page suggests treating it as one sentence and reading *γνωρίσαι*, 'why do you shun recognizing me, your dearest relative?' For the use of *γνωρίζω* he compares Pl. *R.* 402 A, *Lach.* 181 C.

526. οὐ φιλῶ (Scaliger) restores sense and metre, and gives a Euripidean phrase; cf. *IT.* 1198. Nauck conj. *ἀμοίρους*, keeping P's *φρενῶν*, but then *καὶ μεμηνότας* becomes otiose. Ion lays emphasis on *ξένους*, repudiating the repeated *τὰ φίλτατα*.

527. Fire and sword go together elsewhere in Eur., cf. *Ph.* 521, *Tr.* 892, *fr.* 687 (*Syleus*). It is a hyperbolical expression, meaning 'do your worst'. *πίμπρημι* is thus used in 1293. We need not take it, with V. and J., of the son discharging the funeral rites for a parent.

528. ποῦ is satirical, as commonly, expressing greater incredulity than *πῶς*. *ἐμοί*, a correction written in L, is read by nearly all editors. M. has shown, however, that **ἐμοῦ** can be translated. See App. Crit.

529. τρέχων. Cf. *Ba.* 268 *σὺ δ' εὔτροχον μὲν γλῶσσαν ὡς φρονῶν ἔχεις.*

532. Editors naturally quote *Ev. Jo.* 5. 31 *ἐὰν ἐγὼ μαρτυρῶ περὶ ἐμαυτοῦ, ἡ μαρτυρία μου οὐκ ἔστιν ἀληθής.*

536. συμφορᾶς. The word (= 'hap') is neutral, and its meaning is determined by the context, though it more often implies sorrow than joy. In 587 it has a good meaning. The other ten examples in the play have either a bad or neutral meaning. V. sees a further implication of 'meeting' here from its derivation, but *συμφέρεσθαι* is not used as meaning simply 'meet'. See L. & S.

Xuthus distinctly says that the god has declared Ion to be his by birth. Creusa without any warrant contradicts this in 1534. Has Xuthus misinterpreted an oracle which was purposely ambiguous? See Introd., pp. xix–xx.

537. δῶρον. Ion was a *δῶρον*, because Phoebus is surrendering his minister.

ἄλλως, 'just' a gift. Dobree reads *ἄλλων* to correspond with the case of the answer *ἐξ ἐμοῦ*.

540. M. keeps the MSS. *ἔα*, and supposes that Ion says 'hands off' when Xuthus tries to embrace him. This would be the imper. of *ἐάω*, but this absolute use ('let be') lacks illustration. *ἔα*, which is very common in Eur. and usually *extra metrum*, always calls attention to some sight or sound. See Page on *Med.* 1004. Also it is never followed by *δέ*, though sometimes by *ἀλλά*. E.g. *Hel.* 1177. It seems an unlikely moment too for Xuthus to choose for trying to embrace the half-convinced boy. On these grounds I prefer **ἐκ** (Bothe).

541. The line resembles *Hel.* 536–7 *ἐγὼ δ' ἀπέστην τοῦτ' ἐρωτῆσαι σαφῶς | ἡσθεῖσ' ἐπεί νιν εἶπέ μοι σεσωσμένον.*

542. Xuthus does not seem to accept the legend of the autochthonous origin of his wife's family; but he is not a true Athenian.

543. **ἀναφέρω.** Cf. 827, *Or.* 76, *Ba.* 29.

545. **τοῦ νέου** = 'youth'. Cf. *Andr.* 184, *HF.* 75.

There had been some occasion besides the episode at Delphi, for Xuthus is mystified at the boy's being transported to Delphi. Ion's **ἐκεῖ** (547) assumes that this occasion was outside Delphi, though in the next line he suggests a further incident there to account for his being found in the temple.

546. **οὐ . . . πω**, 'never yet', somewhat colloquial for 'never at all'. Cf. 1278 and S. *OT.* 105.

547. **ἐκεῖ**, sc. in Phthia. Cf. 549 *μακρᾶς κελεύθου.*

549. **ἐλθών** with verb in plural. Cf. 1251, *Med.* 564, *HF.* 1209, *El.* 613, *Hel.* 800.

550. **φανάς.** Cf. *Rh.* 943. These were torchlight mysteries on the uplands of Parnassus, cf. 716. The worship of Dionysus had become connected with Pythian Apollo. One of the Phaedriades bore his name, and Xuthus sacrificed to him there (1126).

551. W.-M. points out that it is a mistake to alter *τοῦ* to *του.* Ion is trying to obtain all the evidence that he can about his parentage. Besides, he might assume that Xuthus lodged with one of the *πρόξενοι.* **κατέσχες** = 'lodge'; cf. *El.* 1034.

552. [Xuthus pauses, and Ion gives the technical phrase, which Xuthus probably had not quite meant. E.E.G.] We might translate: 'made me free of the company of.' The women would be Delphic maidens of free birth, entitled to take part in the ceremony. Hence Ion's remark in 556. At a later date Athenian women were Bacchanals, Paus. 10. 4. 3. Lucan (5. 74) makes Theban women engage in the rite.

554. **τοῦτ' ἐκεῖν'**, 'Here is the answer to my question'. Cf. *Tr.* 624, *Hel.* 622, *Med.* 98 *τόδ' ἐκεῖνο.*

What is the object of **ἐξηῦρεν**? The MSS. write **σ'** (*contra metrum*), and very likely it is to be understood, cf. omission of *ταύτην* (321), unless the object is 'the place of thy begetting'. Wakefield keeps it by transposing **σ' ὁ πότμος ἐξηῦρεν**, but this makes *σέ* too emphatic as first word. Badham punctuates before **ἵν'**, and supposes that Xuthus finishes the sentence: 'In what place I was begotten. . . . Fate has brought to light.' B. punctuates in this way, but supplies **σ'** as the object, translating 'where I was born . . . there Fate found thee', apparently meaning that Ion was born in Delphi and Fate has found him there now.

556. Ion is less confident in 1382.

557. The normal order is **οὔκουν . . . γε**, cf. 356. But here the negative goes closely with *ἀπιστεῖν.* Cf. Pl. *R.* 557 E *ἴσως γοῦν οὐκ ἂν ἀποροῖ παραδειγμάτων*: *Lg.* 666 D.

558. 'Now you see things in their proper light.' Cf. *Ph.* 713, *Ba.* 924.

559. Xuthus thought of Ion as great-grandson of Zeus, but as Apollo's son he *was* παιδὸς παῖς.

561. The aor. indicates recognition of a fact perceived immediately before. Cf. *Hel.* 330, S. *El.* 668.

562. W.-M. gives the whole line to Xuthus and alters γ' ἔθηκε to τέθηκε, in order that he may end the dialogue with emphatic finality. But it seems a pity to break the series of divided lines, and the last three of Xuthus' utterances have contained γε. If the line is divided, we understand χαιρέτω as the verb of ἡμέρα, but Xuthus supplies another verb.

563. ἆρα is used with interrogatives in *Tr.* 247, 293, *IT.* 472; also S. *Aj.* 905, Ar. *V.* 893, *Pax* 1240.

564. Ion had wanted in any case to know who was his mother, but now more than ever, since only then could he have his disquietude about his servile origin removed.

565. Parmentier and Harry propose οὐδ' ὄναρ δυναίμεθ' ἄν. But why, if Ion had dreamt about his mother, should he cease to do so, if she was dead?

567. ἐς = 'with regard to', cf. *HF.* 63, 1416, *IT.* 850, *Or.* 541.

569 ff. The set debate which follows has not the usual symmetry of the so-called ἀγῶνες of tragedy, where the speakers have roughly, and sometimes exactly, the same number of lines. Ion here does most of the talking and launches into a discussion of Athenian politics little in keeping with his years or the fact that he did not know Athens. His reply to Xuthus seems based on contemporary events—the awkward position of metics, the prominence of the wrong kind of politicians, and probably the proposed resort to ostracism which was employed for the last time in 417.

570. τε. There is a slight irregularity; the form of the sentence suggests that σοί τ' ἐμέ is to follow, but Xuthus uses a fuller and more explicit phrase.

571. Xuthus says τὰ φίλτατα twice of himself, once of Ion.

572. ὅ and τοῦτο are both internal acc. but become virtually direct object. ἧξας gets the meaning of 'desire eagerly' (in *IA.* 742 it is used thus without an object) and ἔμ' ἔχει πόθος = ποθῶ.

573. At first sight it is tempting to take ὅπως as ind. question, like ὁποίας in the next line, but *that* introduces a clause dependent on εὑρήσεις which ὅπως introduces; so the two phrases are not parallel.

575. δόντες = 'yielding to' or 'trusting to', cf. *Ph.* 21. With this interpretation ταῦτα would be the object of εὕροιμεν, and this gives the smoother scansion. But we might take it as the object of δόντες, 'consigning these matters to time', for which cf. *El.* 597 χρόνῳ δὲ καὶθις αὐτὰ δώσομεν (see Denniston's note) and Hdt. 7. 12. νυκτὶ βουλὴν διδούς.

576. Reiske and Ridgeway propose λητείαν, Pierson θητείαν. But

with ἀλητείαν we can compare *Hel.* 934 τὴν δ' ἐνθάδ' ἐκλιποῦσ' ἀλητείαν πικράν (ἀλήτης is a favourite word of all three tragedians). It need not = 'vagrancy', but 'homelessness'. In 1089 Ion is called ὁ Φοίβειος ἀλάτας.

577. κοινόφρων does not seem to mean more than 'in company with', cf. *IT.* 1008.

577–8, 584. πατρί . . . πατρός . . . πατρί. Xuthus repeats the word insistently, as in 530–1 ἐμός, ἐμόν.

579–80. The passage is obscure, and θάτερον followed by θ' ἅμα instead of alternatives is difficult. νοσῶν may be either causal or concessive; θάτερον may = δυσγένεια (V. and J.), or less probably πενία (B.). οὐδέ must go with κεκλήσῃ, but possibly its negative force is also understood with νοσῶν, as though it were καὶ οὐδέτερον νοσῶν. Xuthus therefore means either (1) 'because (or though) you suffer from one defect, you shall not be called *both* baseborn *and* poor'—for you will not be called the latter; or (2) 'since you suffer from neither defect you will not be called by either name'. The former seems more likely. Or, comparing 591, we might read νόσων: 'You will not be called either of the two objectionable names, ignoble and poor'. The lines need not be suspected because Ion, when replying to them, says that he will be called both bastard and son of an alien, and says nothing of poverty. The emendations proposed οὐδ' ἔθ' ἑκάτερον (Wecklein) or κοὐκέθ' ἑκάτερον (Kuiper) are no great improvements.

581. βίου. For the gen. cf. S. *OT.* 83 πολυστεφὴς . . . δάφνης.

582–4. W.-M. insists strongly that the whole sentence goes closely together; he removes the note of interrogation from ἔχεις to πατρί, and reads τ' (Dindorf) for δ' (MSS.) after φροντίδας.

586. πρόσωθεν conforms with the following ἐγγύθεν; cf. S. *OC.* 1226 βῆναι κεῖθεν ὅθενπερ ἥκει. For the thought J. compares Pl. *R.* 602 c ταὐτόν που ἡμῖν μέγεθος ἐγγύθεν τε καὶ πόρρωθεν διὰ τῆς ὄψεως οὐκ ἴσον φαίνεται.

588. Probably = 'hear what is guiding my judgement'. Ion can hardly tell a resident of Athens what he *knows* about the city. πάτερ (Badham), which would have been abbreviated $\overline{\pi\bar{\epsilon}\rho}$, is an improvement on πέρι (MSS.), which would give a very unusual construction, and one which would not be improved by τῶνδ' ἃ γιγνώσκω πέρι (Reiske).

589 ff. For the contemporary attitude to metics cf. what is said of Parthenopaeus in *Supp.* 891–5.

589. Hermann, followed by Wecklein, reads σάς, 'of which you talk'.

591. νόσω. Ion picks up νοσῶν (579), but the two disadvantages are not the same as those that Xuthus mentions; for ignoble birth and poverty he substitutes alien descent and bastardy.

593. ἀσθενής = 'ineffectual', i.e. 'of no political weight'. Cf. *El.* 39. In *Supp.* 433 ὁ ἀσθενής is opposed to ὁ πλούσιος.

594. MSS. read οὐδὲν ὤν. Scaliger, whom editors generally follow,

has *οὐδένων*. To complete the line he conj. *τὸ μηδὲν ὢν κἀξ οὐδένων κεκλήσομαι*, a poor line metrically, as it trisects. Seidler begins the line *καὐτὸς τό*, Badham *αὐτὸς τό*. (*μηδέν* cannot be thus used without the definite article.) G. *μὲν οὖν | μένων τό*. Bothe *ἀσθενὴς μένων | μηδέν σε κινῶν οὐδὲν ὢν κεκλήσομαι*. However, the line probably is not genuine, but inserted to fill a supposed gap (V. says an aposiopesis). Though Ion has been rude enough to Xuthus before he knows his relationship (cf. 526), and, even after he knows, speaks of him as *ἐπακτός*, it would be going rather far in discourtesy to call him a nobody. I suggest that 593 ended *ἀσθενὴς μενῶ* = 'I shall remain ineffectual'. Cf. *Hel.* 1008 *παρθένος μένειν*. When *μέν* was supposed to answer to *δέ* (595), *ὤν* would naturally be written, and some line then inserted to justify the participle.

595. τὸ πρῶτον ζυγόν, a metaphor from the first bank of oars or the steersman's seat. In A. *Ag.* 1618 Aegisthus speaking of his superior position says *κρατούντων τῶν ἐπὶ ζυγῷ δορός*.

πόλεος. This form is used by all three tragedians. See Keene's note on *El.* 412; cf. *Or.* 897.

596–603. Ion divides the citizens into three classes: (1) the *ἀδύνατοι* who have no political influence, (2) the really capable people who keep out of politics, (3) those who do take part in public life.

596. τις = 'of some account'. Cf. *El.* 939, *Heracl.* 973.

597. μισησόμεσθα. The so-called fut. mid. used passively; cf. 611 and *φρουρήσομαι* (603). For the thought and language cf. *Med.* 301.

598. The line is variously taken: (1) B. and J. *δυνάμενοι εἶναι χρηστοί τε καὶ σοφοί*. (2) Badham *χρηστοὶ δυνάμενοί τε σοφοὶ εἶναι*. (3) V., too ingeniously, detaches *σοφοί* from *εἶναι* and takes it with *σιγῶσι*, 'who, being serviceable and able to be of some account (*τινες* understood from *τις*) are wisely mute'. He says that *σοφία* was the watchword of the class of growing importance who were averse from politics and devoted to self-improvement. This seems to be the meaning of *δυνάμενοί τ', ὄντες σοφοί* (Herwerden), which G. adopts.

599. 'Avoid rushing into public life.'

601. φόβου need not be altered; it is quite intelligible of a city where mutual suspicion is rife. If any change is wanted, *ψόγου* (Musgrave) seems preferable to *ψόφου* (Stephanus) or *φθόνου* (Badham).

602. λογίων is against scansion and sense. To make it scan we have to suppose synizesis, as commonly with *πόλεως* (cf. 21, but *Ἐρι-χθονίου* is a proper name). Also, the word = 'chroniclers'. L. & S. used to suggest that it = 'eloquent' here and compared Plu. *Pomp.* 51 *λόγιος ἐξ ἀφώνου γενόμενος*. But it is better to emend. The best conj. is probably *λεγόντων* (Schaefer) which W.-M. adopts, with the meaning 'public speakers'. Mr. Page refers me to Ibycus' use of the word *λογαῖοι* (= pick of the citizens). If Eur. had used such a rare word here, it would almost certainly have been changed to *λογίων*. Other conjectures are *λόγῳ* (= 'learning', proposed by Klinkenberg,

also V.); ἐν λόγῳ ('in consideration'), by Matthiae—these last two retain τε—and δοκούντων (Wecklein), of which a gloss ἐλλογίμων would have entered the text. But Ion would not wish to imply that those who succeed in politics are necessarily men of good repute.

603. The simplest interpretation is 'arriving at reputation'. V. interprets 'invading their privilege', but this seems to need αὐτῶν. He need not suspect **πλέον**. Ion says that he will be hated by men of no influence, mocked by those who deliberately keep out of office, and still more guarded against by politicians. The first two classes will confine themselves to thoughts and words, the third will take action. J. aptly compares Heracles' account of what will happen to him in a foreign state, *HF.* 1287–8. For **φρουρήσομαι** (= 'surrounded by enemies, not defenders') W.-M. compares Pl. *R.* 579 B φρουρούμενος ὑπὸ πάντων πολεμίων. There may be a reference to the projected resort to ostracism, which ended in the ostracism of Hyperbolus in 417.

604. **ψήφοισιν.** Probably an instrumental dat., 'I shall be guarded against by the votes cast.' This is better than to take it as = 'on the occasions of voting'.

V. fancifully sees a metaphor drawn from a game like draughts.

605. Either (1) hendiadys: 'hold the dignities of office in their states'; or (2) zeugma: 'direct the states and bear office therein'.

608. **ὡς** prep., not common in tragedy, but cf. *Supp.* 516. Soph. has it twice, *OT.* 1481, *Tr.* 533 (ib. 366 should probably be emended to ἐς). It is used only with persons.

κοινουμένη represents the imperfect.

609. **ἀπολαχοῦσα**: either (1) with τύχην, 'having a separate lot', or (2) absolutely, 'failing to find a share', i.e. in Xuthus' lot.

613. **τὰ σὰ φίλα** = 'what thou countest dear'; cf. 649.

616. The metre can easily be cured by inserting τε, which is needed for the sense. This rhythm with a word (or two words going closely together) scanning ∪∪∪– at the end of a line is found in nearly all the later plays of Eur. In *Hel.* there are eight examples. In the plays which are probably earlier than the *Ion* it is found only in *HF.* See Introd., pp. xxxvi–vii. In the *Ion* cf. 1001 νεογόνῳ, 1541 λεγόμενος, and in tetrameters 1254 πολεμίους. Dobree's transposition θανασίμων τε φαρμάκων is unnecessary.

In *Hec.* 876–8 Agamemnon suggests that Hecuba will resort to one of these two methods of assassination. Dindorf, followed by W.-M., brackets 616–17 as from some other play and out of place here.

619. Ion, like the Chorus in 700, exaggerates Creusa's age. Such exaggeration was common in tragedy. So Electra (S. *El.* 962) calls Chrysothemis ἄλεκτρα γηράσκουσαν.

620. Nauck ejects the line as needless. It may have been inserted by some one who thought that ἀξία needed further explanation, but cf. *Alc.* 370. ἄξιος, like ἕτοιμος, οἷός τε, φροῦδος, is apt to be used without a pred. verb.

621–31. A *locus communis* on *τυραννίς*. Stobaeus quotes it, as is his wont with general reflections. From him W.-M. accepts *περιβλέπων* (624) and M. the omission of δ' (625).

624. It is difficult to see the meaning of the text. Is it 'looking askance at life'? Prof. Fraenkel has called my attention to *Ph.* 265–6 *ὧν οὕνεκ' ὄμμα πανταχῇ διοιστέον | κἀκεῖσε καὶ τὸ δεῦρο, μὴ δόλος τις ᾖ.* This would illustrate *παραβλέπων*, 'looking askance at', but still better *περιβλέπων*, 'looking round at', i.e. with suspicion, not covetousness. But **βίον** is strained for 'the changes and chances of life', and seems awkward with *αἰῶνα* next to it. *βίου* (Nauck) is otiose. Perhaps *βίαν* (Stephanus) should be preferred.

625. αἰῶνα τείνει. Cf. *Supp.* 1109 *ἐκτείνειν βίον*. Bothe compares Plaut. *Bacch.* 430 'ibi suam aetatem extendebant, non in latebrosis locis'.

δημότης = commoner (Paley).

627. For the thought cf. Hdt. 3. 80 *χαίρει δὲ (ὁ τύραννος) τοῖσι κακίστοισι τῶν ἀστῶν*: Arist. *Pol.* 5. 11. 12 *πονηρόφιλον ἡ τυραννίς*.

628. It was idiomatic in a relative clause, when the case of the relative would be changed, to omit it; cf. S. *El.* 444–6. When the case is expressed, it is in the demonstrative; cf. Pl. *R.* 357 B *ἡδοναὶ ὅσαι ἀβλαβεῖς καὶ μηδὲν . . . διὰ ταύτας γίγνεται ἄλλο.*

630. M. justifies **ψόφους** (MSS.) by the word *ψοφοδεής* (found in Plato and Plutarch), which would be appropriate to a tyrant.

631. σῴζων may be either causal or concessive.

632. B. thinks that the line is spurious, and that the writer of it scanned *μέτρια*, but the insertion of one syllable will correct it (cf. 616). **μέν** would mean 'whatever others may do', with a supposed alternative. It is not answered by **δέ** in the next line, cf. 485. W.-M. prefers δ' *ἔμοιγε* (Lenting).

634. W.-M. insists that *ἀνθρώποις* (Dobree), not *ἀνθρώπῳ* (Wakefield), must be adopted for *ἀνθρώπων* (MSS.), because the sing. is entirely unusual; but he does not demur to it in 1004.

635. ὄχλον μέτριον is explained by V., J., and G. 'little trouble'; by Paley and B. 'the populace friendly'. L. & S. cf. Lat. *turba*. The first is better; it connects with the preceding line and gives *μέτριον* the same meaning that the word bore in 632. Paley says that the words connect with what succeeds and must be so understood, but the first meaning is quite appropriate there too.

ἐξέπληξ'. Cf. the words of Laius' driver in *Ph.* 40 *ὦ ξένε, τυράννοις ἐκποδὼν μεθίστασο.*

638. γόοισιν is obviously wrong and is due to *γοωμένοις* (639). *λόγοισιν* (Musgrave) makes good sense. In *Ph.* 1309 one MS. reads *λόγους* where *γόους* is correct. V. translates 'whether I prayed to gods or talked with men'. F. W. Schmidt proposes *ἢ χοροῖς συνῆν.*

639. Worshippers of the bright god (*Φοῖβος*) should have bright countenances. Cf. 245–6.

641. Cf. *Supp.* 593 *καινὸς ἐν καινῷ δορί*. So too S. *Aj.* 267 *κοινὸς ἐν κοινοῖσι*. See Denniston's note on *El.* 337. The parallel passages support *ἐν* (Hermann) instead of *ὧν* of MSS.

646. **ἔμ' αὐτοῦ** (Badham) is almost certainly right. Cf. *Andr.* 608. *μ' ἐμαυτῷ* (Wakefield) would = 'let me live to myself', i.e. free from public cares.

648. **οὓς . . . φιλῶ.** Creusa.

649. We *can* keep **φίλοις**, 'what thou lovest', cf. 613, but in S. *Aj.* 330, where *λόγοις* is right, the MSS. read *φίλοι*, *φίλων* being in the same line. Cf. below, 807, where *δαῖτα* is right, but the MSS. read *παῖδα* as *παιδί* comes next. So the correction made above the word in L is probably right.

651–2. We could take **ἄρξασθαι** as absolute, and regard **τραπέζης** as depending on **δαῖτα** (removing the comma). This seems simplest, and prevents the two parts of *κοινός* from being separated (see note on 641). But *ἄρξασθαι δαιτός* is a Homeric phrase and may have suggested the phrase here with *τραπέζης*.

κοινῆς τραπέζης: cf. *Hec.* 793, *Or.* 9.

653. **γενέθλια.** On the 5th or 7th day after a child's birth sacrifices were offered at the *ἀμφιδρόμια*, when it was carried round the hearth. Xuthus bestows a name on Ion in 661, thus adding the proceedings which were usually on the tenth day. See Denniston on *El.* 653.

654. **ἐφέστιον**: either (1) 'taking you to the banquet as a friend of the house', or (2) 'taking you to my house', as V., the word being pred.

658. To complete the antithesis Kuiper conj. *εὐτεκνῶν*. The word appears in *fr.* 524.

659. Jebb on S. *OT.* 131 says that *προσάγεσθαι* with the infin. usually implies a gentle constraint.

661. Eur. has many similar derivations of proper names: cf. *Hec.* 650 *Εὐρώτας*, *Supp.* 496 *Καπανεύς*, *Tr.* 989 *Ἀφροδίτη*, *IT.* 32 *Θόας*, *Hel.* 13 *Θεονόη*, *fr.* 181 *Ζῆθος*, ib. 521 *Μελέαγρος*.

Hermes had already named Ion (81), but without a derivation; here it is Xuthus who *goes* and is met by Ion. For the pun on the synonym see note on 9. W.-M. says that Xuthus makes use of his rights as a father to bestow a name; he does not inquire what the previous name had been, for as a slave Ion had no legal right to one.

662. Strictly speaking, it was not the *ἄδυτα* that Xuthus had left, for they were only accessible to Delphians; but the word is used here of the temple-buildings, in 1309 more widely of the precincts.

665. **πρόσειπε** here comes to mean 'bid farewell', cf. *Alc.* 610.

666–7. **λέγω** is given a double construction: (1) with infin., (2) with acc.

671. In 551 he had assumed that his mother was one of those engaged in the Delphian 'orgies'. In later times this would not have precluded her from being an Athenian (see note on 552). But would that be true in Eur.'s time?

μ' ἡ τεκοῦσ'. For the order cf. *El.* 264.

672. His speech (585–647) has shown plenty of *παρρησία*. G. calls him 'Athénien sans le savoir'.

Although the opt. usually follows an opt. of wish by an assimilation which regards form more than meaning, the subj. here is more logical, as there is nothing historic about a wish. Cf. *Hel.* 178. In *IT.* 445 the MSS. read *θάνῃ* (presumably for *θάνῃ*), where Seidler corrects to *θάνοι*.

673. **καθαράν** here 'of pure blood'.

πέσῃ: cf. 652.

674. **τοῖς λόγοισιν** = *λόγῳ*, as in *fr.* 362. 13 *τοῖς ἔργοισιν* = *ἔργῳ*, etc. V.'s suggestion that it = 'on the lists', with *λόγῳ* standing in poetry for *καταλόγῳ*, is inapposite here; *καί* would have to mean 'even', but there would be little point. Conington proposes *τοῖς νόμοισιν*, which G. accepts. It would refer to citizenship being conferred by the state on an alien.

675. **δοῦλον**: predic., as its position in the sentence shows. For the thought cf. *Ph.* 392.

Second Stasimon: 676–724. There is greater uncertainty about the text in this chorus than in any other part of the play.

677. A second hand in L has written *ἄλλας γε*, which cannot be right. Paley ejects the words and doubles *δάκρυα*; Eur.'s repetitions of words are a frequent cause of lipography in the MSS. But most editors accept *ἀλαλαγάς* (Hermann); the word is found in S. *Tr.* 206. V. says that it must = 'cheers, cries of triumph', and that 'it is doubtful whether the word ever had any other than its regular sense'. But the verb *ἀλαλάζω* has the opposite sense in *El.* 843 (where, however, see Denniston's note), though it is used of triumphant cries in *El.* 855. So too V. takes *ἐσβολάς* of entrance into the city, but it must = 'visitations' here.

The same hand that inserts *ἄλλας γε* erases *τ'*, but it is required by the sense.

678. **τύραννος**. See Page's note on *Med.* 348.

εὐπαιδίαν ['the glory of fatherhood'. E.E.G.]

680. Brachylogy for 'learns that she is childless'.

λελειμμένη ['left without . . . for good' (perf.), cf., for construction, *Alc.* 406. E.E.G.].

681. Apollo is *πρόμαντις* of Zeus. **Λατοῦς** depends on **παῖ**. Creusa's imprecation of Leto (410) is no warrant for thinking that Apollo prophesied on her behalf.

684. **τρόφιμος** here passive, in 235 active.

685. **σαίνει**: cf. *Rh.* 55. Jebb says on S. *Ant.* 1214: 'The word usually implied a sensation of pleasure (cf. S. *OC.* 319), but it could also denote, as here, a recognition attended by pain.' In this passage **οὐ σαίνει** suggests the idea of fear; hence *μὴ ἔχῃ*.

687. **συμφοράν** here neutral, 'the issue'; hardly, as V., 'encounter'. See note on 536.

688. Badham conj. *ἐκβάσεται*, for which W.-M. compares *fr.* 639 *τέλος ἐκβαίνει*. Then we can scan the line as two cretics. The same result could be reached by reading *ἐφ' ὅτι ποτε βάσεται* (Fix). For another probable example of omission of *ἐκ-* see 932.

691. The line is hopelessly corrupt, and may even be an interpolation, as nothing corresponds to it in the antistrophe. B. thinks that it may be a wreck of a gloss or glosses. Emendations are: (1) Nauck *τάδε θεοῦ φήμα*, which W.-M. adopts. (2) Badham (approved by Paley) *ἁ δεσπότου φάμα*. (3) Hermann *τάδ' ὁπότ' εὔφημα*. (4) G. *τάδ' εὔφημ' ἔχειν*, making a dochmiac (he fills the gap in the antistrophe with *φρόνημ'*, *εἶτ' ἔφυν*). (5) M., keeping the letters, redivides: *τὸ δ' ἔτ' εὔφημ'*.

The corruption makes it very difficult to determine the subject of **παραδίδωσι** (690). (1) If 691 is an interpolation, the subject would naturally be *συμφορά*: so V. (2) Or the subject is the god (understood) or, if we accept *φήμα*, his oracle: so W.-M. (3) G. thinks that Xuthus is the subject, and regards *ἄτοπος* as an appropriate epithet for him. He translates his own text: 'my master in strange manner orders silence about these strange events.' (4) Or the subject is *ὁ παῖς*, which M. takes as the subject of *ἔχει*. V. explains *παραδίδωσι* as a metaphor taken from the delivery of a letter or credentials.

692. The line means, with the punctuation of the O.C.T., 'the boy veils the rest in silence, the trickery and chance'. W.-M. keeps *ἔχει*, and, writing it in the next line, produces three iambic dimeters. He points out that *τύχην* is sometimes governed by *λαμβάνειν*, cf. 748 and *Tr.* 471. Therefore why not by *ἔχειν*? So it would = 'there is some trickery and chance about the boy'.

693. *ἄλλων*: either (1) 'other than is pretended', or (2) 'non-Athenian'. [**αἱμάτων** used only in this sense in *Ev. Jo.* 1. 13. E.E.G.]

694. *τάδε*: internal acc., 'agree (with us) in this'. In S. *OC.* 641 we find *τῇδε γὰρ ξυνοίσομαι*.

695–712. M. thinks that the difficulties of the antistrophe are best met by supposing that the lines are uttered by eight different members of the Chorus. He quotes (see App. Crit.) three passages in Eur.'s plays in which he has had resort to the same remedy, but in only one (*Supp.* 42) are the interruptions in a choral lyric where there are no similar interruptions in the antistrophe. In *Supp.* 45 Mr. Page now proposes *ἄνα μοι, τέκνα λύσατ' ἐκ φθιμένων*. In *C.Q.* xxxi, pp. 94–9, he has collected all examples in tragic chorus, where a break between speakers has no proper antistrophic correspondence; but few are in regular stasima, and in two (*Hipp.* 362 ff. = 669 ff., *Or.* 1353 ff. = 1537 ff.) strophe and antistrophe are widely apart. Only in *Rh.* 526 ff. is there a clear case for such irregular division, and the *Rhesus* is a play of unknown authorship. *Tr.* 197 ff. is in a parodus, which follows lyrics between *ἡμιχόρια*. It seems safer to take the stanza as sung by the whole Chorus. Hense distributes both strophe and antistrophe among the several members.

695. δεσποίνᾳ is not in exact correspondence with πενθίμους (676). But W.-M. quotes two parallels, *Or.* 192, where αἷμα δούς answers to εἰλίξεις, and *El.* 1157, where εἰς οἴκους answers to ἀρχέτας, both in iambic dimeters: so ποτνίᾳ (Badham) is unnecessary.

696. They have been forbidden by Xuthus to speak, but they contemplate telling the news quietly (ἐς οὖς) to their mistress, though they will be explicit (τορῶς).

697. Cf. *Med.* 228.

698. If we adopt M.'s punctuation, the next sentence is incomplete owing to an interruption. Otherwise we can explain ἐς οὖς γεγωνήσομεν as governing πόσιν, cf. 495. W.-M., who takes the sentence continuously, supposes an anacoluthon. G. translates 'dénoncer cet époux'. Page has suggested in *C.Q.* xxxi, p. 96, that by reading τολμᾶν for τλάμων, we get a natural construction with an infin. governed by γεγωνήσομεν, having πόσιν as its subject and τάδε as its object. This ingenious correction seems to me very probably right.

699. If the sentence is continuous, ὁ δ' εὐτυχεῖ is parenthetical. Cf. *IT.* 1309, *Cyc.* 121.

701. ἀτίετος is ordinarily passive, but, if taken with πόσις, must be active. Words in -τος, ordinarily passive, are sometimes active. Cf. S. *OT.* 885 ἀφόβητος, 969 ἄψαυστος. Badham invents a word ἀτιστάς, 'slighter' of his friends. ἄποσις (Hartung) would also be ἅπαξ εἰρημένον. Bothe treats ἀτίετος as passive and interprets 'despised by Creusa's friends', among whom the Chorus include especially themselves.

703. If ἔσωσε (MSS.) is kept, τύχης would have to be emended to τύχας (Bothe). This is variously explained: (1) Paley 'has not acted consistently with his fortune'. He compares *Hel.* 613 τὸ μόρσιμον σῴσασα. (2) V. 'has not observed the restrictions which the house's fortunes impose upon him'. (3) B. 'has not preserved the fortunes of the house'. But a comparison of 818 indicates that ἴσωσεν (Wakefield), accepted by M., W.-M., and G., is probably right. (W.-M. and G. also accept τύχας.) Prof. Murray tells me that there should be no comma after ὄλβον; he takes τύχης as dependent on ὄλβον and interprets: 'did not put my mistress on an equality in the great prosperity of his fortune.' For τύχης (keeping ἔσωσεν) Wecklein has proposed δρόμον and later ῥυθμόν, Badham φρένας.

705. μὴ τύχοι = 'let him not have success'. W.-M. compares Pi. *N.* 7. 11 εἰ δὲ τύχῃ τις ἔρδων.

706. καλλίφλογα. A bright flame was considered a good omen. Contrast the sacrifice in S. *Ant.* 1009.

708. If we do not regard 691 as an interpolation, there is a lacuna of six syllables; if we keep ἔχει and reject the rest, a lacuna of two. M.'s conj. makes good sense: 'will know how devoted I am to my queen.' τυραννίδος, however, presents a difficulty, for it does not

= 'queen' in classical Greek, a meaning which first appears in the LXX. G. conj. *νέας*, 'whether I am friendly to a new rule'.

712. νέων with **δείπνων** has little force, but is put to balance **νέος** ('new-found'). However, it seems better than *νέου* (Hartung), which W.-M. adopts, agreeing with *παιδός*, understood. V. explains *δείπνων νέων* as = 'feast of discovery'.

713. ἰώ (Badham) for *ἵνα* is almost certainly right. It is not generally in Eur.'s manner to link the epode closely with the antistrophe, though there are a few exx. See Denniston, *El.*, p. 216. It *is* in his manner to apostrophize the natural surroundings. We also want *ἰώ* to make the dochmiac. *ἵνα* may have come from 716 or from a recollection of *ἵνα* twice in the epode of the last stasimon.

δειράδες: probably the *Φαιδριάδες* visible from Delphi. Above the wall of cliff (*σκόπελον πέτρας*) thence seen were the uplands where the revels took place and where Xuthus actually did sacrifice, which would be in the poet's mind, though not known to the Chorus, who seem to have mastered the local topography most meritoriously. For the revels which took place there, called *τριετηρίς*, cf. *IT.* 1243, *Ph.* 226, S. *Ant.* 1126, Ar. *Nu.* 603.

716. ἀμφιπύρους (Brodaeus) is certainly right. But the word, which in 212 = 'with a flame at either end', here probably = 'with a flame in either hand'. It is applied to Artemis in S. *Tr.* 214.

717. ἅμα σύν. Tautological. In *Ba.* 1254 *ἅμα* is used with *ἐν*. S. *Ichn.* 70 has *σὺν ἅμα*. We need not accept *ἅμα συμβάκχοις* (Dobree), though the word is found in *Tr.* 500.

718. As the line stands, it begins with a hypodochmiac –∪–∪–. But if we accept *μή τί ποτ'* (Hermann), we get a real dochmiac. *τι* would easily have fallen out before *π*. Cf. 1035. *μή τί ποτ'* comes in A. *Supp.* 392.

720. νέαν ἀμέραν probably = 'young life'. *ἡμέρα* is often used by the tragedians with this sense. Cf. *Med.* 649, *Hec.* 364, *Ph.* 540, S. *Aj.* 623, *Tr.* 654. V. and W.-M., however, take it of 'this day of introduction to a new life', i.e. celebrated by the *γενέθλια*.

721–2. Of this passage there are almost as many interpretations as there are editors. But most agree in assuming that there must be a lacuna either before or after **ξενικὸν ἐσβολάν.** (1) It is explained by J.: 'Our city, if in distress, might well attribute it to an invasion of foreigners', i.e. have it as an excuse. This would refer to Xuthus and Ion. (2) B. (if the sentence is complete) 'the city in distress might have excuse for importation of foreigners', with *σκῆψιν ἔχοι* = 'defend' as though a trans. verb; cf. note on 698. (3) Badham (who thinks that the verb governing *ἐσβολάν* is omitted) 'a city hard-pressed might afford some excuse (to receive within its gates) a foreign influx'. All these take *στενομένη* as = 'narrowed, in straits'. (4) Wecklein 'if the city were to mourn the introduction of foreigners, it would have good excuse (for mourning).' *στενομένη* (mid.) = *στένουσα*. (5) V., taking *σκῆψιν* as = 'descent' and reading *ἐσβολᾶν*:

'it would be a hard constraint upon our town to receive this descent of foreigners into her gates', as though they were Bacchanals from the mountain. But it is harsh to give such a common word as σκῆψις so different a meaning because of its connexion with σκήπτω. (6) G. (reading στεγομένα) 'Athens would have good reason for rejecting an invading stranger'. W.-M. suggests ways in which the lacuna might be filled, in order to supply something to govern ἐσβολάν.

724. If the lines are to stand, the verb must be in the lacuna. But ἁλίσας is suspected; it would naturally refer to a συνοικισμός, in tradition the work of Theseus some generations later, though it might mean simply: 'having mustered his host'; cf. *HF.* 413, *Heracl.* 403. In 711 πέλας is a certain correction of πελάσας: so here ἅλις may be right for ἁλίσας. Then we can read ἅλις δ' (Seidler), in which case we have a dochmiac followed by a cretic (which often goes with dochmiacs). Some editors, preferring not to break the long series of dochmiacs, emend, as Kirchhoff, to ἅλις ἅλις ὁ πάροιθεν (Scaliger had proposed ἅλις ἅλις), or, as Wecklein, to ἅλις δ' ἃς ὁ πάρος ἆγ', or, as G., more boldly, ἅλις δ' ἃς ὁ πάρος ἀρωγός ποτ' ἦν. He translates: 'C'est assez de l'invasion dont nous a défendus jadis Erechthée, notre ancien roi.'

Third Epeisodion: 725–1047, broken by κομμός (763–99) and Creusa's monody (859–922). Creusa and Old Man.

725 ff. Creusa, who has been making a round of the altars, returns with the Paedagogus, a very old retainer, the tutor of Erechtheus in his youth. She, as a woman, is not entitled to enter the temple; so she has brought her special confidant to Delphi to make inquiries for her, though apparently she would have still needed the sponsorship of a πρόξενος. But things arise which take precedence of his mission; he appears on the stage for one purpose, but goes off for another. This scene, like the similar one in *El.* 487 ff., supports the view that there was a raised stage in the fifth century. The climbing may have been imaginary, but that would be ineffective in representation—too much like Gloster's leap in *King Lear*. The Chorus in *HF.* 119 and Teiresias in *Ph.* 834 speak of the difficulty of progress, but neither of them is climbing. It is true that the temple of Apollo was approached by a very steep ascent beyond the precinct, but that could hardly be represented in the theatre. It is easier to think of an ascent by steps from the ground to the stylobate (which would be the stage), both having entered by a parodus, and going up the steps together. But Paley thinks that she entered on the stage and the Paedagogus by the orchestra and that she brought him up to her (738). When she made her exit (428) to visit the altars of the deities, it would have been naturally through a parodus; she would therefore have re-entered by one.

The character of the Paedagogus closely resembles that of the old man in the *Electra*; it is very likely that the same actor took both parts; as he is tritagonist in the *Electra*, he would probably have been so here. The part, therefore, would not have been taken by the actor who impersonated Ion, as many editors think.

726. ποτ' ὄντος: cf. *Hec.* 484; but here the phrase = 'late', there 'who once was queen', though still alive. The temporal clause qualifies *παιδαγώγ'*, not *ὄντος*. But it is scarcely less redundant if, with W.-M., we read *ὢν ὀπηνίκ'*, and the resulting line is rhythmically objectionable, as it trisects.

727. ἔπαιρε σαυτόν. The phrase is fairly frequent in Eur., but elsewhere applied to a person who is crouching or prostrate. It does not cover the meaning 'cheer yourself', as V. thinks.

729. ἐς sometimes = 'with regard to' (cf. 567), but the meaning here may be 'giving hopes of'.

731. The deprecatory formula precedes the words of bad omen.

732. ἐμβλέψαι, obtained from the quotations of the passage by Plutarch and Stobaeus (see App. Crit.), is adopted by nearly all editors. V. distinguishes it from *εἰσβλέψαι*, saying that the full sense is: 'to look into the eyes and see what is there', but there seems to be no warrant for such a distinction. He also says that *γλυκύ* is stronger than *ἡδύ*; but Creusa's sense of proportion must be faulty, if she thinks that one look is better than continued happiness. It may be noted that neither adj. would have scanned in the other's position.

734. Either (1) 'I care for you as for a father', or (2) 'I care for you in my father's place' (as he is dead), or (3) 'I care for you as my father did', for we have both been under your charge.

πατέρ' (733) is governed by *ἐκήδευες*, understood. Bothe is so much shocked at the idea that a tutor could pay honour and regard to his pupil that he emends to *ὥσπερ καὶ πατὴρ ἐμός ποτε*, adding 'talia tuto corrigas sine libris'.

737. The line was deleted by Hermann. It was probably inserted by some one who did not see that **καταισχύνας' ἔχεις** governed **ἤθη**, and therefore supplied it with a new object. **ἐκγόνους** seems wrong; we want a word with the meaning *προγόνους*: 'earthborn descendants' is not a natural expression. V. takes **παλαιούς** as = 'ancestors', but *τοὺς σοὺς παλαιούς* is unexampled. Emendations are numerous, e.g. (1) *τοῦ σοῦ . . . ἐκ γένους* (Bothe), which is adopted by many editors, (2) *ἐκγόνοις* (Hermann, alternatively to deleting the line), 'you have not disgraced your ancestors by their descendants', (3) *τοὺς σοὺς παλαιοῦ γ' ἐκ γένους* (Matthiae), (4) *τοὺς γῆς παλαίους ἐκγόνους αὐτοχθόνας* (Paley), which makes good sense, though somewhat repetitive.

Here it is the royal house that is autochthonous, Ge being the mother of Erichthonius. But in 590 it is the people of Athens. Cf.

fr. 360. 7, 8 (*Erechtheus*) ἦ πρῶτα μὲν λεὼς οὐκ ἐπακτὸς ἄλλοθεν | αὐτόχθονες δ' ἔφυμεν: also Ar. *V.* 1076, *Lys.* 1082.

739. For the unmetrical **δέ μοι** the best correction is **τοι** (Valckenaer), though W.-M. merely deletes **δέ**, and Badham, who sees no suitable meaning for **τοι** here, writes **αἰπείν' ἐμοί.** But it looks as though there were a proverb, 'oracles are hard', a rare use of **αἰπεινός**, but paralleled in Pi. *O.* 9. 108. The old man, in difficulties when climbing up, gives it a special application to his own case. V. well translates: 'Steep is the pilgrim's path.'

740. **ἐκπονέω** is used frequently by Eur., and sometimes in a rather strained way. Here the phrase in colloquial language is simply, 'helping me to work my leg'.

741. **ἕπου**, 'accompany', cf. 1616.

742. Surely this means: 'my mind is alert, though my footsteps are halting', not, as V. takes it, 'I think I am going to step farther than I do'.

743. **βάκτρῳ . . . ἐρείδου.** Cf. *Hec.* 66, *Tr.* 150, where the verb is compounded with **διά**. There is much to be said for **στείβων** (Herwerden), but it leaves **περιφερῆ χθονός** very difficult. W.-M. tells us what he would like **περιφερής** to mean, but decides that it can only mean 'round'; even then he does not make it clear how he takes it. If we keep the text, the best sense that we can get is probably 'prop with thy staff thy steps that stagger on the ground'. J., who takes it thus, compares, for **στίβος** (= 'footstep'), S. *Ph.* 29 **στίβου γ' οὐδεὶς κτύπος. χθονός**, however, is probably governed by **στίβον**, not **περιφερῆ**. Perhaps **περιφερεῖ** (Reiske) = 'circling' should be accepted. The interpretations 'surrounding' or 'winding' path give a strained meaning to the word, and do not harmonize with the stage-picture, where they are probably proceeding to ascend the temple-steps up to the stylobate, though the old man takes a zigzag course up them. Mr. Page has referred me to *A. P.* 12. 84 (Meleager) **ἐρείδεσθαι ἐπὶ γαῖαν ἴχνος.**

744. **τοῦτο** usually taken as = **βάκτρον**, but W.-M. thinks that it is the task which the old man is undertaking.

ὅταν need not differ from its ordinary meaning: 'When I fail to see my way, my staff fails also.' But B. and Pearson treat it as causal; cf. S. *Aj.* 137. See *A.J.P.* xxxiii. 426–35 and A. G. Laird's criticism in *C.Q.* xvi, p. 43.

746. **οὔκουν . . . γε.** Cf. 356.

τοῦ ἀπόντος, 'what I lack', i.e. 'strength'.

751. The verb is plur. in the protasis, sing. in the apodosis; the coryphaeus represents the Chorus.

χάριν (Elmsley) makes the sense simpler, but it is the more usual word of the two and less likely to have been altered than **χαράν**, which will make sense, though **βαλεῖς** (= 'confer') is somewhat strange. If we adopt **χάριν**, then **βαλεῖς** can = 'throw away', 'you

will not be throwing away your service on masters whom you cannot trust (i.e. to be grateful)'.

752–4. W.-M. says that these exclamations must have been sung to account for *μοῦσα* (757), which always refers to what is sung, not said. Also the form *τλᾶμον* shows this. He treats the lines as dochmiacs with the last syllable but one cut out.

753. **μέν** solitarium; cf. 520 and the proposed emendation in 632.

755. W.-M. follows Canter in assigning 753–5 to Creusa, as he cannot account for her being silent and the old man speaking first. This would necessitate *νοσεῖ* for *νοσῶ*, which he feels anyhow to be inappropriate in the servant's mouth; but cf. 808 and *fr.* 85 *μέτεστι τοῖς δούλοισι δεσποτῶν νόσου*, and S. *Aj.* 269, where Tecmessa, identifying herself with Ajax, says *ἡμεῖς ἄρ' οὐ νοσοῦντες ἀτώμεσθα νῦν*. If we accept the MSS., we notice that the old man speaks before Creusa when the definite news comes. See note on 763–804.

756. M.'s punctuation assumes an interruption, and then **ὧν . . . πέρι** is to be taken with the next line of the Chorus. If the sense of the line is complete, it would naturally be taken as condensed for *τί δρῶμεν (περὶ τῶνδε τῶν πραγμάτων) περὶ ὧν θάνατος κεῖται;*

758. For the delib. subj. and fut. indic. together cf. S. *Aj.* 403–4.

759. **ὡς . . . γε.** Cf. 935, 1416. Denniston, *G.P.*, p. 143, says that 'this is especially common in Eur. and Ar., and seems to become almost a stereotyped idiom, in which *γε* often retains little force'.

760–2. The Chorus are reluctant to give information in view of Xuthus' threat, but they begin at once by going beyond what they had heard.

763–803. In this *κομμός* Creusa sings throughout, while the old man and Chorus speak in iambics. The MSS. then are probably right in giving the words *ὤμοι θάνοιμι* and *διοιχόμεσθα* to the old man (see note on 755), though they make a mess of the following words, as the old man cannot speak of himself as *τάλαινα*.

There is a close correspondence between the groups of lines: (*a*) 763–4 = 765–8: a hephthemimer (spoken by the old man) followed by a cretic and three dochmiacs; (*b*) 769 = 770: iambelegi; (*c*) 771–7 = 778–84: iambic distichomythia followed by three dochmiacs, with an anapaestic monometer taking the place of the second dochmiac in the antistrophe; (*d*) 785–91 iambic distichomythia followed by a cretic and five dochmiacs = 792–9 iambic distichomythia followed by six dochmiacs, including one hypodochmiac. Thus the only departures from strict correspondence are the replacement of a dochmiac in one place by an anapaestic monometer (782), for which cf. 1475 and see W.-M. *Griechische Verskunst*, pp. 406–7, and in another by a cretic (789).

764. **ἀβίοτον** = 'that kills the joy of life', rather than 'that I cannot survive'.

συμφορᾶς is deleted by W.-M., as arising from a dittography of

συμφοράν in 759. He supposes that Creusa finishes the old man's iambic line and then sings two dochmiacs which answer to three in the antistrophe. But we obtain closer metrical correspondence in the O.C.T. *αἰαῖ αἰαῖ* can be scanned as the equivalent of a cretic.

766. **ἔτυπεν**: the only example in Attic Greek. [*τετυπόντες* is found in Call. 3. 61. E.E.G.] Paley would prefer *ἔπαισ'*, cf. A. *Ch.* 184, but the long syllable would be made up of half a resolved long syllable from one dochmiac and the initial short of another.

776. Seidler's repeated *ἕλακες* makes the line two complete dochmiacs, but we can scan the line, as it stands, as a dochmiac and cretic; but in that case we have a cretic (not a dochmiac) answered by an anapaestic monometer (see note on 763–803).

780. **ἐκτελῆ**, 'full grown', as in Hes. *Op.* 466 of ripe corn. But Ion is still *παῖς*, though old enough to be *χρυσοφύλαξ*. Blomfield conj. *ἐντελῆ*, cf. A. *Ch.* 250, S. *Tr.* 760.

παραπεφυκότ' of MSS. has arisen from a careless anticipation of *παρῆ* (781).

782. **ἀναύδητον** = 'not to be spoken of', here as being too dreadful; in S. *Aj.* 715 as being scarce conceivable.

785–6. **πῶς . . . ὅστις**. The direct and indirect interrogations follow the same word. After the imper. only the indirect can follow. See W.-M.'s note.

787. **ἐκ θεοῦ**, 'from the god's temple'; cf. 1039, 1227.

789. In O.C.T. the line scans as a cretic and two dochmiacs. W.-M., reading *ὀττοτοῖ τὸ δ' . . . ἔλαβ'*, makes three dochmiacs. *τὸ δ' ἐμόν* (MSS.), which almost = *ἐγώ*, is subject of *ἔλαβεν*. In the O.C.T. the subject of *ἔλακεν* is *θεός*, supplied from the Chorus's last word.

790. **ἄρα** is seldom so late in a sentence, but cf. *IT.* 886, where it is sixth word (Denniston, *G.P.*, p. 41).

792. **ἐχρήσθη**. Ion is called *ὁ μαντευτὸς γόνος* (1209), *ὃ πυθόχρηστος νεανίας* (1218).

συνῆψ' ἴχνος, a variant on *συνάπτειν πόδα* (538).

793. For the double question in the Homeric manner cf. *Hel.* 86 *ἀτὰρ τίς εἶ πόθεν; Alc.* 213 *τίς ἂν πᾷ πόρος κακῶν γένοιτο;* In other passages quoted by editors from this play, 683–4, 948, it is best to punctuate as two separate questions, as in O.C.T.

794–5. The form of this sentence closely resembles S. *OT.* 1054–5.

796. Creusa shares the desire of the Psalmist (Ps. 55. 6) to escape from intolerable affliction. Cf. *Hipp.* 732. For **ἀμπταίην** cf. *Med.* 440, *Hec.* 1100. W.-M. says that there are no definite stars in the west that she has in mind, but she combines the idea of escape to the west (*Hipp.* 742) and to the stars (*Hec.* 1103). Wecklein says that the west is chosen because in it was the entry to the underworld. In the *Hipp.* passage there is a definite reference to the garden of the Hesperides.

ὑγρόν. Editors compare V. *Aen.* 7. 65 'liquidum aethera' (cf. also Milton's 'buxom air'). One thinks of the air when, just before rain, it makes distant objects seem near.

799. οἷον is not exclamatory, but, as often, depends loosely on the previous clause, i.e. 'when I consider'.

802. The derivation again depends on the synonym; cf. 9.

803. G. seems to be alone among modern editors in retaining, with M., the reading ὁποίας. If the old man interrupted, he would be more likely to ask a direct question. But Kirchhoff is very likely right in assigning the whole line to the Chorus. They anticipate what would inevitably be the next question by disclaiming knowledge. It is natural that a distichomythia should act as a seal to the κομμός; then the Chorus pass to a new subject, as often in Eur. a stichomythia is followed by a speech in which the first line alone answers the previous remark, and the speaker then proceeds to a new topic, e.g. *Med.* 708, *Supp.* 771.

The Chorus do not tell the story of the Bacchanalia (552). They want to increase the idea that Xuthus is guilty, and do not like to suggest that it may have been a chance meeting. Nor again do they correct the statement made in 815 by the old man.

805–7. W.-M. deletes 807 and transposes the order of 805–6. He declares that 805, 807 are dittography, as the two fut. participles cannot both be connected with φροῦδός (ἐστι), and 807 is made up out of 652. But Eur. is fond of joining participles together, not linked by καί. Cf. 6–7 καθίζων, θεσπίζων, 37 πράσσων, ἐξάρας. See Powell's note on *Ph.* 23.

ξένια as pretended, γενέθλια in reality. Cf. 653–4.

806. The Chorus have heard nothing about the tent; it is not mentioned till the Messenger's speech. W.-M. thinks that that speech may have been already composed by the poet. V. says that the tent could have been inferred from the general custom; but the Chorus would not be likely to know what was done at Delphi or that Ion was going to use temple-property. It is probably a slip on Eur.'s part.

808. See note on 755.

809. μεμηχανημένως, 'of set purpose'. Cf. *IA.* 1021 λελογισμένως.

811. So the old man in *IA.* 871, speaking to Clytemnestra, καὶ σοὶ μὲν εὖνους εἰμί, σῷ δ' ἧσσον πόσει.

813 ff. He is inventing without any correction from the Chorus, who had heard what Xuthus said (546). Nor is he even convincing, for had Ion been born after Creusa's marriage, he would be younger than his actual age.

818. L. & S. quote no other example of the infin. with στέργω. Here οὐκ makes it easier, as though it were the equivalent word ἔτλη.

820. The Chorus had heard that Xuthus did not know how the babe had come to Delphi; but they acquiesce in this further lie.

822. ἄφετος. Properly used of those animals which are dedicated to

some god and roam at large in the temple-grounds. Cf. Pl. *Criti.* 119 D.

826. Cf. *HF.* 100 *κλέπτουσα κλοπάς*; *IA.* 936 *ἐμπλέκειν πλοκάς.*

827. ἀνέφερ': imperf. of intention, 'he meant to throw the responsibility on the god', like *ἔμελλε* (829). For this use of *ἀναφέρω* cf. *Ba.* 29.

828. A much-disputed line. **ἑλθών** is suspected; L P read *ἦλθε* (probably wrongly) in 997; P has *ἦλθε* in 577, *ἑλθών* in 651; in this line it may have been generated by *θέλων*. *λαθών* (Musgrave) gives a good antithesis to *ἁλούς*, 'if he were detected', answered by 'if he escaped detection'. But the caesura is weak, and it would be more in Eur.'s manner to omit *καί* between the participles, cf. 6, 7, 37, 813. I suggest *ἑλθὼν δ' ἐκεῖσε*: if *δ' ἐκεῖ* became *δὲ καί*, *σε* would be untranslatable and *τόν* would be the most obvious patchwork; for pres. and aor. participles together cf. 37, 840. The rest of the line is very difficult. **τὸν χρόνον** may be subject: 'wishing time to repel the charge' (of having introduced an alien), but is better as object, 'wishing to parry the assaults of time', i.e. guarding against the future by securing Ion's succession in his own lifetime. For other emendations see App. Crit., and add *ψόγον* (Paley), 'wishing to get a chance to guard against censure', and G. *κἀστῶν φθόνον.*

830–1. Dindorf, followed by W.-M., deletes these lines as the work of some one to whom 802 was not clear. **ἀνὰ χρόνον** has to mean 'to suit the occasion', but in Hdt. 1. 173 it = 'in course of time'. V. explains 'anachronistically' and *πεπλασμένον* 'pretended' with *καινόν* pred. He makes the old man suppose that the name 'Ion' had long been borne, but that his father pretended that it was newly coined to suit these special circumstances.

832–5. Hermann is undoubtedly right in giving these lines to the Chorus. W.-M. thinks that the old man pauses, expecting an answer from Creusa, but, as she gives none, the Chorus fill the gap with 'trivialities'.

836. *κἀκ τῶνδε* (Dobree) is unnecessary, though given some support by the repetition in 843. It would remove a characteristic Greek idiom, where something is included among what it transcends.

837. ἀναρίθμητον. Cf. *Hel.* 1679, where there is a contrast between *οἱ εὐγενεῖς* and *οἱ ἀναρίθμητοι.* W.-M. compares Theocr. 14. 48.

838. ἄγειν = *τὸ ἄγειν*, explanatory of *κακόν* (836).

840. The strong aor. act. of *πείθω* is rare, but cf. the quotation in Ar. *Ra.* 1168 *οὐ πιθὼν τοὺς κυρίους*, where it may have survived in a legal formula.

λέγων = 'pleading'.

842. G. sees an allusion to the irregular marriages of the children of Aeolus in Hom. *Od.* 10. 5 ff., identifying the father of Xuthus with the lord of the winds. But it need only mean: 'he ought to have married among his own folk and not an Athenian princess.'

840. γυναικεῖον, i.e. 'with the craft to be expected from a woman',

cf. *IT.* 1032, or, as W.-M. thinks, a 'crime passionnel' like those of Medea (*Med.* 264) or Hermione (*Andr.* 911).

I think that **σε** should have an accent. **δή** comes late in the line, if it is inferential; rather it lays stress on the pronoun; cf. S. *El.* 954 *ἐς σὲ δὴ βλέπω*. The old man says 'we look to *you* for action; you are a woman and should do one of the things that we attribute to women'.

844. The infins. are governed by *δεῖ* in the previous line, 'despite *γάρ*' (W.-M.). The old man suggests a different programme later (974–8): (1) burn Apollo's temple; (2) kill Xuthus; (3) kill Ion. The discrepancy makes M. suspect this passage.

847. **γε** never follows **γάρ** which = *γε ἄρα*. Apart from this the line seems to be sound, and is very appropriate as supplying Creusa with a strong motive for action. W.-M. conj. *εἴ τι γάρ* (for the break in the initial dactyl cf. 1335, *Hel.* 975).

ὑφήσεις, 'flinch from this', is Herodotean. *εἰ γὰρ σὺ φείσει* (Badham) is open to two objections: (1) *σύ* is wrongly emphatic; if a pronoun is needed, it is needed with *ἀπαλλάξῃ*; (2) *τοῦδε* = Ion, but the murder of Xuthus as well has been advocated.

848–9. Objection has been raised to these lines because *θάτερος* is never used for *ὁ ἕτερος* before Menander; but *θάτερον* would be neuter here, as *δυοῖν ἐχθροῖν* can be, which V. translates 'hate and hate', 'when two hostile principles enter a house, misfortune must attend one or the other'.

850. **μὲν οὖν** must be taken separately, though there is no corresponding *δέ*. The meaning 'nay rather' would be out of place.

850–1. For the two compounds of *σύν* together cf. *Hel.* 327–8.

851. **δόμους** = *σκηνάς* (806), for in 982 the old man accepts the statement of the Chorus.

852. **τροφεῖα**, a different meaning from that in 1493, 'food'. Here it = *θρεπτήρια* ('pay for nurture'). Cf. A. *Th.* 477 *θανὼν τροφεῖα πληρώσει χθονί*.

853. **ἀποδούς** is the emphatic word 'to pay whether it means life or death'.

τε . . . τε = *ἤ . . . ἤ*.

854. Cf. *Hel.* 730–1 *τοὔνομ' οὐκ ἔχων ἐλεύθερον | τὸν νοῦν δέ*, and *fr.* 831 (*Phrixus*) *πολλοῖσι δούλοις τοὔνομ' αἰσχρόν, ἡ δὲ φρὴν | τῶν οὐχὶ δούλων ἔστ' ἐλευθερωτέρα*.

856. For the epic subj. without *ἄν* in a relative clause cf. *Med.* 516, *El.* 972, *IT.* 1064.

858. **καλῶς** goes with both *θανεῖν* and *ζῆν*.

Creusa's monody (859–922). Most of the song is in melic anapaests, with paroemiacs mainly spondaic; but (862–80) we have the ordinary anapaests of tragedy, which presumably were chanted in recitative (W.-M. adds 'with flute accompaniment'). Here, we notice, there is

only one α for η, *ἀκτάν* (873), and that is very likely a mistake in transcription, perhaps due to the preceding word. Contrast *ψυχά* (859), *ψυχή* (877).

860. σκοτίας. In *Alc.* 125 of two terminations.

862. ἐμπόδιον. Herodotean, but here for the first time in tragedy.

863. She means: 'Whose virtue claims similar virtue on my part?' i.e. now that Xuthus has proved false, there is no one whose virtue can move me to emulation. Or, perhaps, as long as Xuthus was thought of as a virtuous man, she had said nothing of her own past, but now the reason for reticence is gone.

τιθέμεσθ' is almost delib. like the three subjs. in 859–61.

πρὸς τίν'. For this use of the prep. with *ἀγών* cf. *Heracl.* 116, *Or.* 491. *ἀγῶν' αὖ* (Matthiae) is another way of mending the metre of the MSS.

864. Most editors retain *οὐ* (MSS.) with a question. But Badham, B., and G. accept *οὖ* (Dobree) = 'in a case where', removing the note of interrogation after *ἀρετῆς*.

867. καλῶς: either (1) with *διαθέσθαι*, 'set right', or (2) explained by *σιγῶσα*, 'with honour'.

871. σκοπέλοισι = the Acropolis, cf. 12.

872. Athena took her name *Τριτογένεια*, according to ancient derivation, from the lake in N. Africa, where she was born (A. *Eum.* 293), or where (Lucan 9. 350) she first alighted after emerging from her father's head. In Hdt. 4. 180 and Paus. 1. 14. 6 there is record of a tradition that Athena was the daughter of Poseidon and the Tritonian lake.

875. Valckenaer has emended to **ἀπονησαμένη**, because Hesychius has given *ἀποσωρεύουσα* as the meaning of the word in the MSS., 'lifting the load from my breast' (*νέω* = heap up).

ῥᾴων, a medical term, like the verb *ῥαΐζω*, cf. *HF.* 1407.

877. κακοβουλευθεῖσ' is not strictly formed, as the stem of a noun or adj. is not normally prefixed, like a preposition, to the simple verb; but the verb is formed from some already compounded noun or adj. and usually ends in *-έω*. But Eur. sometimes goes outside these limitations (see Paley's note), though never so boldly as here, where he seems to have wanted a stronger word than *ἐπιβουλεύω* to mean 'victim of vile conspiracies'. *κακοβουληθεῖσ'* (Barnes) is not satisfactory, for, as B. points out, *κακόβουλος* only occurs as = 'ill-advised' or 'ill-advising'. Eur. may have wanted to avoid the confusion of sound with the aorist of *βούλομαι*.

879. οὓς: both mortals (Xuthus) and immortals (Apollo).

881. Cf. the description of Apollo's music in *IT.* 1128 ff.

μέλπων, being intrans., *ἐνοπάν* is internal acc. *γόον* and *βοάν* are used with it in the same way.

882. ἀγραύλοις. V. translates 'to dwellers in the country', but it

seems undesirable to detach it from *κέρασιν*. Rather the horns are from animals (goats) which dwelt in the fields, and which then had life, but are lifeless now.

883. **κέρασιν**. The *α* must be short here, with the epic quantity of the dat. Musgrave, to avoid this, conj. *κεράεσσιν* making an ordinary anapaestic dimeter, not a paroemiac starting with a proceleusmatic. The word has been variously explained as (1) the sounding-board, (2) the horn-pegs on which the strings were stretched, or (3) the horn-like points of the lyre, but these were usually called *πήχεις*. There seems to be a similar dispute about the meaning in Cic. *N.D.* 2. 59 'cornibus iis quae ad nervos resonant in cantibus'.

886. *αἰθέρος* has been inserted *contra metrum* to explain **αὐγάν**. Clearly here there is no identification of Apollo and Helius. Cf. 1440. The only passage apparently where they are certainly identified by Eur. is in the *Phaethon*, *fr.* 781. 11–12 *ὦ καλλιφεγγὲς Ἥλι', ὥς μ' ἀπώλεσας | καὶ τόνδ'· Ἀπόλλων δ' ἐν βροτοῖς ὀρθῶς καλεῖ.*

887. Apollo is called *χρυσοκόμας* in *Supp.* 975, *Tr.* 254, *IT.* 1237. See Miss Lorimer on Apollo Chrysocomas, *Greek Poetry and Life*, pp. 18 ff.

889. The scansion presents difficulties. If we accept M.'s view that the line is a paroemiac, we must regard the first syllable of *ἔδρεπον* as short; then the paroemiac contains two proceleusmatics. Burges conj. *ἐδρεπόμην*, giving a full dimeter. W.-M. conj. *ἄνθιζον*, for which *ἔδρεπον* would be a gloss. For the language cf. *Hel.* 243, where *δρεπομέναν* appears.

φάρεσιν. Either (1) 'for my robes', almost the equivalent of a gen. with *κόλπους*, or (2) 'to deck my robes'.

890. **ἀνθίζειν** is a harsh epexegetic infin. with doubtful meaning. See note on last line for W.-M.'s treatment.

χρυσανταυγῆ has been needlessly suspected by Badham and Paley, who calls it a strange compound. It would have been a very poetical copyist, who could have manufactured so beautiful a word. It = 'reflecting golden light'. W.-M. rather fancifully explains that the flowers rivalled the glint of gold in the god's hair. Mr. Page refers me to Sappho's *χρυσίοισιν ἀνθέμοισιν* which he says is the only passage in Greek literature which speaks of golden flowers. There was also the flower *ἐλίχρυσος*, as Mr. Denniston reminds me.

891. **λευκοῖς**, as often, of the fair flesh of women, cf. 221. V. sees here the meaning of 'bloodless in his grip', but the common use of *λευκός* is against this, though it is appropriate to the context.

For **ἐμφύς** (Reiske) cf. S. *OC.* 1113 *ἐμφύντε τῷ φύσαντι.*

893. Cf. *Tr.* 1182.

895. **ἀναιδείᾳ**: a rather harsh modal dat., 'shamelessly', cf. 790.

896. W.-M. says that there is the force 'exact' in *πράσσων*, but in *El.* 1133 the phrase occurs without any such signification. There is a dat. of the recipient there, as here.

897. **ὰ δύστανος.** The self-pitying use of the article is common in tragedy, e.g. S. *OC.* 21 *καὶ φύλασσε τὸν τυφλόν*: so, too, 901.

898. **τόν** is relative; cf. *Andr.* 810, *El.* 279. 'In fear of my mother' is more likely than 'with a mother's thrill'. She had tried to keep the thing secret from both her parents. Cf. 14 and 1489.

899. She does not say here where she gave birth to the child (Hermes had said in 16 it was *ἐν οἴκοις*). In 949 she says definitely that it was in the cave where she was with Apollo.

900. 'Who found sorrow in that couch of sorrow.'

W.-M. improves scansion and sense by reading *σοι* after **λέχεσι.** Otherwise we have a very rough paroemiac with two consecutive proceleusmatics. Hermann obtains smoothness by conj. *μ' ἐν λέχεσιν.*

904–5. The scansion is made easier if with W.-M. we divide the lines between **σός** and **τλάμων**; we then have an anapaestic monometer followed by a paroemiac with a proceleusmatic in the second foot. In O.C.T. 904 would have to be an anapaestic tripody, if such a classification can be admitted, and 905 a dochmiac with the first long syllable resolved; cf. 896.

904. **καὶ σός** is somewhat strangely attached to **μοι** which goes with *ἔρρει* as a dat. incom. *σοί* is probably right, *σός* being due to 916 (D. L. Page). Badham deletes the words. Hermann deletes *καί*, 'thy child to my sorrow'.

τλάμων is voc. 'hard-hearted', cf. S. *OT.* 1175, not nom., agreeing with *παῖς*, 'wretched', nor, as G. takes it, referring to herself.

905. **δέ** = 'and all the same'.

906. **μέλπων.** See note on 881.

907. M. adds *σ'*, which prevents hiatus (though it is common in dochmiacs). No omission is commoner in the MSS. of Eur. than that of *συ* or *σε*. I have found, not counting very carefully, eighteen probable examples in the other plays. P omits *σ'* in 289, 1343.

908. **ὅς** (L P) is retained by B. and W.-M. The line is a dochmiac. Most editors make it conform closely with its neighbours by giving it an initial long syllable. A late hand in L adds *γ'* (= quippe qui), i.e. 'since you give oracles, I will speak my words aloud', or, as some editors think, scorn may be implied. *ὅστ'* (Herwerden) is the emphatic relative. Cf. 882 **ἅτε.** See Denniston, *G.P.*, p. 523.

ὀμφάν is the divine response, not the speech of the consultant, as is implied by V.'s explanation, 'thou allottest speech'. *ὀμφή* is seldom used of the human voice. See Page on *Med.* 175.

κληροῖς because the order of application was determined by lot (416). Badham's 'who possessest by lot this oracle' would demand the middle.

909. Probably a pregnant construction (sc. *ἐλθοῦσιν*). Mr. Page suggests that *ἐλθοῦσιν* was originally in the text; if it were *πρὸς χρυσέους ἐλθοῦσιν θάκους*, the eye might slip from the first **-ους** to

the second; then in *πρὸς χρυσέους ιν θάκους, ιν* would naturally disappear. Many editors, with no comma after **ἕδρας**, make *πρός* depend on **καρύξω**, but the two prepositional phrases together are inelegant, and, strictly speaking, Creusa could not visit the *μεσσήρεις ἕδρας*.

910. γαίας. See note on 461.

911. εἰς οὖς, though natural in 1521 and justifiable in 696, seems out of place here. W.-M. is probably right in conj. *ἐς φῶς*, comparing S. *Ph.* 581. We may also compare 886, which is the best warrant for the change.

αὐδάν, i.e. the lines which follow (912–22).

912. W.-M. repeats *ἰώ*, producing an anapaestic dimeter. For *ἰώ* Mr. Denniston refers me to *Alc.* 741, an anapaestic dimeter, where **L P**, the two MSS. of the *Ion*, do not repeat it.

914. 'For no previous favour received', i.e. from Xuthus. Apollo has disregarded Creusa, whose claims were far greater.

916. γενέτας usually 'father', but here and in S. *OT.* 470 'son'; cf. Hesychius *γενέτας· ἔκγονος*. Kvičala conj. *ὁ δ' ἐμᾶς γενεᾶς καὶ σᾶς*. So Wecklein with *γένναν* instead of *γενεᾶς*.

ἀμαθής is almost certainly an apostrophe, cf. 904 *τλάμων*. It is used by Eur. of an absence of moral feeling (see V. on *Med.* 223), and *ἀμαθία* or its absence is imputed to deities in *HF.* 347, *Tr.* 972, *IT.* 386. Those who attach the word to *γενέτας* explain (1) 'unheard of' (Badham), (2) 'unconscious of its woes' (Bothe, J.), (3) 'unknown' (L. & S.). W.-M. accepts *ἀπευθής* (Kirchhoff), regarding *γ'* as unnecessary, though the emphasis on *σός* here adds pathos.

This part of Creusa's indictment against Apollo is not really justified by the facts.

918. Editors have generally followed Hermann in omitting *οἰκεῖα*, but W.-M. retains it, scanning as a catalectic anapaestic monometer, and explaining 'in which the child made its home', which seems forced. It is certainly difficult to see how it got into the text; there is nothing that it seems to explain. *τᾶς οἰκείας*, preferred by Paley chiefly for metrical reasons, is far from convincing.

919. ἁ Δᾶλος, 'thy Delos'. Creusa is bitterly contrasting all that was done to make possible and that hallowed the birth of Apollo with the way in which Apollo's own offspring was neglected. Perhaps the poet is also thinking of the purifications of the island in 426 and 422 (Thuc. 3. 104 and 5. 1). Delos, thus protected, must be shocked at the remissness of its patron-god.

920. The palm and bay are mentioned also in *Hec.* 458; the olive is added in *IT.* 1100, where again the palm is called *ἁβροκόμαν* ('feathery').

921. λοχεύματα: internal acc. rather than in apposition to *σε*, abstract for concrete, cf. 748. For such apposition of the plur. with sing. cf. *Hipp.* 11, S. *Ph.* 36, but it is awkward here, when we remember that Leto gave birth in Delos to Artemis as well as to Apollo.

922. καρποῖς: instrumental. The process rather than the result is thought of. For the metaphor cf. 475, 815. In support of κάποις (Kirchhoff) may be quoted S. *fr.* 297 (*Ion*) ἐν Διὸς κήποις. It would refer to the above-mentioned plants which grew up miraculously to form a canopy for Leto in the hour of her travail.

923 ff. After the very high level of the monody Eur. drops. Not only is there a nom. pend. (927–8), but the fourfold repetition of parts of κακός is wearisome, and we have a series of metaphors for calamity (923, 927, 930), and ἐκβάλλω is used in two different senses (924, 929).

925. Most modern editors accept οἴκτου (Nauck). But M. and W.-M. retain οὔτοι. The old man has been gazing on Creusa while she has been singing, and now exclaims: 'I cannot take my eyes off you.' Cf. 732. In *Hipp.* 664 we have the same construction with the participle, which seems to justify the retention of the text here.

927. κῦμα is used metaphorically in this way in *Hipp.* 824, κλύδων in *Med.* 362, and πέλαγος in *Supp.* 824, *HF.* 1087. Cf. Hamlet's 'sea of troubles'.

For the nom. pend. cf. *Hipp.* 23, *HF.* 185, *IT.* 695, 947, 964.

928. αἴρει 'lifts up'. Wecklein conj. ἄρδει, but gives no parallel for this strained use of a wave soaking a ship.

929. οὖς is read by most editors, ἐκβαλοῦσα being interpreted as 'uttering' (cf. 959) or, as by J., 'diverting', which gives a better construction to the gen. W.-M. prefers οἷς, treating ἐκβαλοῦσα as intrans. 'coming out'; he compares *El.* 96. But see Denniston's note. V. regards ἐκβαλοῦσα as intrans. but with οὖς, taking that and ὁδούς as defining acc. with μετῆλθες ('change course'). Kirchhoff conj. ὥς μ' ἐκκαλοῦσα.

930. Tiredness at the reiterations of κακός is not sufficient reason for adopting καινάς (Musgrave) or κοινάς (Jacobs).

932. ποῖον, incredulous, 'what mean you by'. Cf. 1294 and *Hel.* 567. 'κθεῖναι (Dobree) is probably right; the word occurs eight times in the play. For a similar probable omission of ἐκ- cf. 687.

ποῦ πόλεως. J. says it was outside the city-walls. But (1) the old man did not know where the place was; his only evidence was 899–901; (2) the place was inside the city in Eur.'s time and any anachronism would not be felt; (3) πόλις was often used of Attica.

934. σ', 'before thee'. Cf. 1074 and *Or.* 281. There is no good reason for omitting it with Dobree.

937. Badham, followed by B., omits this line. The objection that it breaks the stichomythia need not be considered, for in the plays of his middle and late periods Eur. often has such breaks, chiefly at the beginning or end of the dialogue, cf. *HF.* 1111–12, 1403–4, *El.* 651–2, 965–6, *IT.* 735–6, 811–12, *Hel.* 1197–8, *Ba.* 1269–70, *IA.* 1437–8. The line seems to be wanted; the old man could hardly have guessed that the grotto of Pan was meant by the Cecropian

rocks. With the punctuation of O.C.T. πέτρας is gen. and ἅς is attracted to the number of the predicate. Alternatively, we might put a comma after *πέτρας* and treat it as an acc.; *ἄντρον* then is in loose apposition, the part in agreement with the whole.

938. When this grotto was assigned to Pan is doubtful; his official worship was new in Eur.'s time. Lucian, *Bis Accus.* 9, says that Pan after Marathon *τὴν ὑπὸ τῇ ἀκροπόλει σπήλυγγα ταύτην ἀπολαβόμενος οἰκεῖ μικρὸν ὑπὲρ τοῦ Πελασγικοῦ*, and according to *Dial. Deorum*, 22, he received it as a prize of valour. It is said to have been originally dedicated to Apollo Hypakraios, but there is no early mention of this, and the cult may have been suggested by the Ion myth. In front of the cave identified with it is a quadrilateral sinking in the rock, on which may have stood the altar. *ἄδυτα* seems to be loosely used for 'shrine'; there is no evidence that entrance to the cave was specially privileged. Apollo Nomius is honoured with Pan and the nymphs on Hymettus, an association which Mingazzini (*B.C.H.*, 1921, p. 492) thinks was in imitation of a similar cult on the Acropolis.

940. τοῖς σοῖς λόγοις may be explained as dat. of cause, see Jebb on S. *Ant.* 691; or, more simply, 'my tears meet thy words', i.e. 'are ready to fall when I hear them'.

943. εἰ: either (1) introduces an indirect question: 'I will tell you whether you are correct', or (2) is conditional; but we need not make the protasis conform to the mood of the apodosis. In fact *λέγοις* (Wecklein) would imply that it was improbable that the old man would speak the truth, which, however much justified by the reality (cf. 815–27), would be inappropriate here.

φαίημεν ἄν is the equivalent of a fut. The form is unusual; cf. *Cyc.* 132 *δρῴημεν* (emended to *συνδρῷμεν*) and *Hel.* 1010 *ἀδικοίημεν* (emended to *ἀδικοίην νιν*). Homer has one example, *Il.* 17. 733 *σταίησαν*. See Rutherford, *New Phrynichus*, p. 455. L. Dindorf conj. here *συμφαῖμεν*, Heath *φαίην μὲν ἄν*.

944. This is inconsistent with what Athena says in 1596. But here the *νόσος* had been evident enough for the old man to notice. The passages can only be reconciled by supposing that this line refers to the preliminaries of the labour, 1596 to the birth itself.

947. ἀνάσχου. The old man had started at the word *ἔτεκον*.

948. Two separate questions both answered in 949, not as in 793. We need not support Wiskemann in deleting these two lines in order to champion the veracity of Creusa (cf. 16). She is apt to tell untruths, and it looks as though she were adding picturesque touches in order to gain the maximum of pity.

950. σύ has some emphasis, 'that you, as well as Xuthus, be no longer childless'.

953. παιδεύεται = 'spends his boyhood'. Cf. *Hel.* 283 *παρθενεύεται* and Musgrave's emendation *κορευόμεναι* in 1084 below (for which cf. *Alc.* 313).

955. A woman, speaking of herself in the plur., uses the masc. Cf. 1362, S. *Ant.* 926, *El.* 399.

957. It is strange to make 'concealment' privy to the plot of which it is the characteristic.

959. M. makes her fail to finish her sentence owing to her sobs. If there is an aposiopesis, the verb would be ἔλιπον from the last line. But it is easier to punctuate *πῶς;* or *πῶς δ';* with a full stop after ἔπη. The δ' was marked for omission in L. If genuine, it picks up the last question. Cf. *Supp.* 124, *HF.* 1232, where *τί δ;* picks up *τί.*

960. 'Hard-hearted in what you brought yourself to do.' Cf. 904.

961. For γε in protasis with apodosis suppressed cf. *IT.* 866, *Ph.* 1347, 1562.

962. ἦ (Bruhn) is unusually late in the sentence; it is similarly conj. by Reiske in S. *Ant.* 1281, where it is the fourth word. But see Denniston, *G.P.*, p. 283. If we keep ἤ, we must supply something like *ἐπιθυμοῦντα* to govern πεσεῖν. But Masqueray says: 'comment Euripide a-t-il pu imaginer une distinction aussi bouffonne?' W.-M. thinks that *πεσεῖν* depends on *ἐκτείνοντα* to indicate the purpose, but the intervention of *διώκοντ'* makes this difficult.

963. ἐνταῦθα answers the previous line. 'Yes, in the very place where.' The answer suggests that the previous line was a single question, not alternatives.

964. The MSS. would mean 'with respect to what in the way of expectation', which is very clumsy. δόξ' ἐσῆλθεν (Hermann) is almost certainly right. He also conj. *σὺ δ' ἐς τί δόξης ἦλθες;*

965. σῴζοντα is praesens propheticum, giving the same meaning as *σώσοντα* (Wakefield). For acc. abs. cf. *Heracl.* 693, *Ph.* 714, *Rh.* 145.

968. πατέρα. This tribrach is found undivided in each of the first five feet. For an example of each see (1) *Ion* 281, (2) *Med.* 375, (3) S. *El.* 1361, (4) *Med.* 505, (5) S. *OT.* 1496. Those who, like Badham and B., object to the line on metrical grounds have no warrant. V. fancifully explains that *πατέρα* = the old man himself, comparing 734. But it *must* be Erechtheus, who, though dead, shares in the sorrows of the house, unless it means merely the memory of him.

969. The colon, now inserted in O.C.T., seems necessary for the sense.

973. Cf. 254 *τῶν κρατούντων.*

974. A similar intention is imputed to Neoptolemus by Orestes in *Andr.* 1095.

978. This seems to be the only example of νῦν δ' ἀλλά. δ' ἀλλά is found elsewhere with imper. expressed or understood, nearly always preceded by *σύ* (see Denniston, *G.P.*, p. 10). W.-M. adopts *σὺ δ'* (Hermann) here. We had *νῦν ἀλλά* in 426.

ἐπὶ σοί = 'to injure' or 'supplant you'.

982. θοινᾷ. The only example of the act. of this verb in Eur. who sometimes has the middle 'feast on', e.g. *σάρκα θοινᾶται ποδός,* quoted from the *Philoctetes* in Arist. *Po.* 22.

983. The article is generic, as the neuter of the adj. shows; it is like our expression, 'Murder will out'.

985. **γε**, though often emphasizing a word with the ordinary uses of *καὶ μήν*, is also used with a sense of opposition or criticism of the last remark: 'and yet', 'oh, but'. Cf., among many examples, S. *El.* 1188. So here the meaning is: 'You say that I falter, and want me to propose something. Oh, but I *have* something to propose which is quite effective.'

986. **ἀμφοῖν**, gen. with **ὑπηρέτης**; cf. *Hel.* 553 *ὑπηρέται κακῶν*.

987. **οἶσθα** = 'you have heard of', 'you know about'. Cf. *IT.* 517 *Τροίαν ἴσως οἶσθ'*.

988. Phlegra is Pallene, the western promontory of Chalcidice. In *HF.* 1194 there is a reference to this combat between the gods and giants in the Phlegraean plain. For *γηγενῆ μάχην* cf. *Cyc.* 5. In a long note on this passage W.-M. says that Eur. has adopted a rare version of the story, but it is not original, for he treats it as familiar to the old man (994). Elsewhere it is only found in Diodorus 3. 70. Ge creates a monster (Gorgo) to aid her sons, whose breast is like a corslet fringed with snakes (called an aegis), and who is slain by Athena. Eur. blends the story of this monster with that of the Gorgon slain by Perseus (of whom no mention is made here), who had blood of virtuous and malefic property in her veins. In Apollod. 3. 10. 3 some of the first kind is given by Athena to Asclepius, but nothing is said of that here. Both kinds are given by her to Erichthonius. Paley says of the serpent aegis: 'The story arose from an ancient method of cutting the edges of a hide into slits, and twisting and knotting each in rude imitation of a serpent.' This version of the tradition is obviously in glorification of Athens, but, as Eur. tells it here, is rather muddled, which has led to some lines being suspected: Athena takes part in the Gigantomachia, in which she kills the Gorgon, who helped the Giants; she enters the fight rushing in (*ἀΐσσω*), whence the name for the Gorgon's skin which she (afterwards) wore is *αἰγίς*.

990. Hermann reads *θεοῖς*, lest it should seem to mean that the gods had toiled to make it, but W.-M. thinks that the gen. was preferred because of *παισὶν . . . σύμμαχον* immediately preceding.

992. If Kirchhoff's transposition of these lines after 997 is adopted, **ἔχουσαν** best agrees with **αἰγίδ'**, and the **θώρακα** keeps its more usual meaning 'breastplate'. If 992 follows 991, it refers to Gorgo, and *θώρακα* = 'breast', cf. *HF.* 1095.

The line resembles *Ba.* 1358.

For **μορφῆς σχῆμα** cf. *IT.* 292.

997. With his version of the story Eur. could not connect the aegis with *αἴξ* (cf. Hdt. 4. 189); he therefore invents a new derivation from *ἀΐσσω*. **ἦξεν** (Paley's friend) is almost certainly right. We have seen (828) how often *ἦλθεν* is a stop-gap in the MSS. of Eur. Even if

ἦλθεν is kept, the derivation from ἀΐσσω is implicit. Cf. 9, 663, 802.

ἔσχεν, ingressive, as usual; cf. 293.

999. Unless we assume an incomplete sentence, we have to add οὔ after ἦ (Badham). But the O.C.T. is almost certainly right. The old man obviously would know all about Erichthonius: so she breaks off. His unnecessary question which follows is simply due to the exigencies of the stichomythia, which have sometimes made him seem foolish or strangely ignorant. It would be difficult to believe that the trusted family retainer is hearing the information for the first time. V. has compared the dialogue between Hatton and Raleigh in Sheridan's *Critic*, where Puff says of the latter: 'the less inducement he has to tell all this, the more, I think, you ought to be obliged to him.'

1002. The saying itself is called reluctant; cf. 379. V. is very likely right in translating προσφέρεις as 'thou art for adding'. Cf. 230, 965.

1004–5. The lines are suspected as merely anticipating and summarizing the information given in 1010–15.

ἔχοντας (Reiske) makes the construction of the next line smoother, and it is not necessary to bring in a new subject (αἷμα) if we accept it. V. retains ἔχοι γ' ἄν, treating it as = 'must have' and keeping the question τίνα till the end: 'it must have force . . . what is it?' But this seems very improbable in this sentence.

1006. σώματος depends on καθάψασ', not on ἐν τῷ, as the answer χρυσοῖσι δεσμοῖς could not then correspond.

1007. δίδωσι = 'bequeaths', not necessarily a gift directly from father to son. See note on 267.

1009. ἐγώ, emphatic, 'it is I who wear it'. φορῶ (Herwerden) is the usual word for wearing clothes or ornaments, but cf. 1431, where φέρειν has not been suspected. Here, as Mr. Denniston points out, φέρω is the natural word if she is thinking of the poison in the pyx.

1010. κέκρανται: a strange use of the word, 'accomplished'. I had thought of κέκραται, but there is the difficulty that the old man would not naturally think of the διασοὶ σταλαγμοί as compounded.

1011. κοίλης φλεβός. The *cava vena* returns the blood to the heart. Cf. Apollod. 3. 10. 3 *παρὰ γὰρ Ἀθηνᾶς λαβὼν τὸ ἐκ τῶν φλεβῶν τῆς Γοργόνος ῥυὲν αἷμα, τῷ μὲν ἐκ τῶν ἀριστερῶν πρὸς φθορὰν ἀνθρώπων ἐχρῆτο, τῷ δ' ἐκ τῶν δεξιῶν πρὸς σωτηρίαν.*

ὅστις differs little from ὅς, as denoting one of two definite things, but it means that it is of a kind which produces a certain effect.

φόνῳ: modal 'by her slaying' or, conceivably, dat. of time, 'at her slaying'. It is preferable to φόνου, taken with ἀπέσταξεν, since the double gen. is awkward. Canter proposes φόνος, which Badham declares to be right. It supplies a nearer subject than σταλαγμός (1003), but does not seem necessary.

1012. For this dependent infin. with interrogative cf. 1430 and *Hel.* 1242. It really depends on κέκρανται = 'to use it how?' It

is not to be explained, with V., as an imperatival infin. with a question.

1014. ἀριθμός. As we say, 'number two'. So Arist. *Po.* 25. 1461^{b}, where it = 'item'. We can translate: 'the second on your list'.

1015. Γοργόνος. The declension of the word is heteroclite. We have *Γοργόνα* (989) and this word from *Γοργών*, but *Γοργοῦς* (1003) from *Γοργώ*.

1018. For the construction cf. *Hipp.* 490, *HF.* 1171, *Ph.* 921, *Ba.* 948, *IA.* 1130, *Rh.* 837.

1019. Creusa remorselessly orders her loyal follower to run the risk of death.

1022. γάρ, i.e. 'I have the right to criticize, for you do the same to me.'

1023. ἐσέρχεται. Cf. 964 (with dat.) and *IA.* 522.

1025. For this general view of the stepmother, the *iniusta noverca*, cf. 1329 and Alcestis' fears for her children, if Admetus were to remarry, *Alc.* 305–10.

1026. ἵν' ἀρνήσῃ (fut. ind.), 'where you will deny' (if accused). The aor. subj. would be *ἀρνηθῇς*.

1027. In 983 Creusa had rejected the proposal to kill Ion at Delphi. Now she agrees to it.

τῷ χρόνῳ, i.e. by shortening the interval. Cf. *Or.* 789.

1028. i.e. 'He does not want you to know that he has a son, and you will conceal your knowledge of it.'

λαβεῖν (MSS.) probably came from *λαβών* (1029).

1029. οἶσθ' οὖν ὃ δρᾶσον; A common idiom of Eur. where an imper. is used in a relative clause, as though *δεῖ δρᾶσαι*. Cf. *Heracl.* 451, *Hec.* 225, *Hel.* 315, 1233, *IA.* 725, and *Cyc.* 131, if Canter's correction of the text *δράσεις* is accepted.

1030. ὄργανον: ordinarily 'tool', but in S. *Tr.* 905 'jewellery'.

χρύσωμα is used again in 1430 of the necklet in the chest, which V. identifies with the bracelet here.

1031. Creusa does not know that Xuthus is going up the mountain to sacrifice. He had not announced it in his final speech. So she assumes that he will be present at the banquet.

λάθρα means 'without letting me know'.

ἡμῖν, ethic dat. or dat. incom., has no connexion with *λάθρα*.

1035. Several editors omit the line, Paley doing so because, among other reasons, its ejection leaves nine lines corresponding to nine lines of the old man's speech, a symmetry which he often secures, but unnecessarily. The metrical difficulty is solved by inserting **τι** (Wakefield); it would easily drop out before *π*. Cf. note on 718. The string of participles is in Eur.'s manner. Cf. notes on 805, 828. W.-M. brackets the line, saying that it is otiose and should come, if anywhere, after 1036. The threefold adjuration to keep the poison separate is really effective.

1036. The present with *μέλλω* is explained by W.-M. as implying Ion's

intention to reign. *δεσπόσειν* (Dindorf) is an unnecessary conj. In 1033 the pres. infin. is used with *μέλλω*.

1041. Cf. *Tr.* 1275. He had had to be helped up to the temple by Creusa, but on his exit is nerved to greater activity by his eagerness for the projected crime. He seems to retain this energy through the banquet. Cf. 1173.

1044. At first sight there appears to be no strong reason for the prepositional prefix, but he is regarding himself as the ally of his mistress in the project, and is thus emphasizing it.

1045–7. It would be unfair to Eur. to impute the cynicism of these lines to him, though it represents an attitude towards morality common in his day. In fact Creusa herself, on whose behalf these views are uttered unrebuked, very nearly becomes the victim of their application.

Third Stasimon: 1048–105.

1048. Εἰνοδία. The goddess of the cross-ways, so called because her image was set up in such places or because there was felt to be something especially mysterious about them. Here she is identified with Persephone or Kore, the daughter of Demeter, but in *Ph.* 109 with Artemis. In *Hel.* 570 Enodia is identified with Hecate and associated with visions of the night. She is apostrophized here (1) as being the goddess of sorcery, in which capacity she was Medea's *συνεργός* (*Med.* 396), and (2) as Kore, patroness of the Eleusinian festival (cf. 1085). The use of *ἐφόδων* and *ὅδωσον* suggests that Eur. took the name as implying guidance along the road rather than as meaning 'goddess of the cross-ways'.

1049. ἐφόδων = 'assaults'. The Eumenides speak of their *ἔφοδοι* (A. *Eum.* 370). I much prefer the comma after *ἀνάσσεις* instead of the punctuation of O.C.T. The coupling of these two adjectives with *καί* seems tame. The goddess is essentially queen of the night; now she is invited to assist by day. *καί* then = 'also'.

1050. V. suggests *μεσαμερίων*, as the event would take place about noon (cf. 1135). But the form, instead of *μεσημβρινός*, is not found before Theocritus.

1052. ἐφ' οἷσι: either (1) masc. *ἐπὶ τούτοις οἷς* (*ἐπι*)*πέμπει* (i.e. Ion), with *τῷ* . . . in agreement *κατὰ σύνεσιν*, or (2) neut. 'to the end for which' (i.e. *θανάτῳ*), but this meaning would be less effective just after *δυσθανάτων*.

1053. χθονίας: usually 'infernal', but here 'earth-born' (cf. *Ba.* 528), as the Gorgon was the child of Ge.

1054. Athena had apparently not only extracted the poison from the snake-fringe of the Gorgon's aegis, but had, like Perseus with Medusa, cut off her head.

λαιμοτόμων = 'drops from the sundered neck'. In *IT.* 444 the word is active in meaning.

1058. M. omits **ἄλλων ἀπ'**, and **ὄμμασι** in the antistrophe. W.-M. says that there is no reason for altering the text in the strophe, but supposes a lacuna of – ∪ – before *ἐν* in 1071. If we omit the words, the genitives together are awkward, especially immediately after **Ἐρεχθειδᾶν δόμων**. Possibly *ἄλλος οἴκων* (= 'another clan') should be taken together (see note on 218), but then M.'s suggested **οἶκος** would be better. However, it is easier to speak of an individual than of a family ruling the Erechtheidae.

1060. The repetition of **Ἐρεχθειδᾶν** serves to mark the strong loyalty of the Chorus to their mistress's house. See Introd., p. xxiii.

εὐγενετᾶν recurs in *Andr.* 771, *Ph.* 1510.

1061. **ἀτελής** = 'failing in its effect'. *ἀτελεῖς* must be supplied with **σπουδαί** ('efforts'). **θάνατος** is the 'murder-plot', *τόλμα* = the 'daring deed'.

1063. The MSS. are corrupt. **ᾗ** (Badham) = 'whereby', the antecedent being *τόλμας*; it is less likely that it should refer to *δεσποίνας*, 'to whom hope appeared'. *ἐφαίνετ'* (Badham) is accepted also by W.-M., but he reads *ἃς*. G. adopts *ᾧ . . . ἐφέρβετ'* (Headlam), the antecedent being *καιρός*. Mr. Page informs me that in *Hypsipyle, fr.* 60. 12 (Hunt), one papyrus has *ἔφερον*, which is unmetrical, while the other has *ἔφερβον* rightly. A late hand in L has written *ἅτε*; so most modern editors have *ᾗτε νῦν φέρετ' ἐλπίς*. With this reading **ᾗτε** is either (1) one word (cf. 882 and note on 908), or (2) two words = 'and the hope whereby she was buoyed up'. *φέρετ'* is best regarded as imperf., with *νῦν* = 'but now'; if it is pres., we have an elision which is rare in tragedy: in *IT.* 679 *σε σώζεσθ'* has been emended by Elmsley to *σεσῴσθαί σ'*, but that is in an iambic line.

1064. **ξίφος** is governed by some word like *ὥσει*, supplied from *ἐξάψει*. Kock proposes *θήξει* for *θηκτόν*.

M. retains **δαίμων** (MSS.). We can compare *Hipp.* 771–2 *λευκᾷ καθαρμόζουσα δείρᾳ, δαίμονα στυγνὸν καταιδεσθεῖσα*, and *Med.* 1231–2 *ἔοιχ' ὁ δαίμων . . . κακὰ ξυνάψειν*. **δαίμων** would be the fortune that attends Creusa, a sort of guardian angel that does not guard. But *λαιμῶν* (Scaliger) is a probable correction. The confusion of *Λ* and *Δ* is very common. In *Hel.* 1584 the MSS. give *δαίμον'*, where *λαιμόν* is certainly right, and in *Ba.* 993 and 1013 P gives *δαίμων* for *λαιμῶν*. The gen. is governed by *ἐξάψει*. Canter conj. *τλάμων* here: it gives good sense, but there seems little reason for the corruption.

1066. **πάθεσι κτλ.** ['Finding sorrowful ending to her sorrow'. E.E.G.]

1067. The other world; cf. *Med.* 1039. See Page's note for parallels.

κάτεισι. The change of subj. is extremely awkward if *δαίμων* is kept.

1071. **ὄμμασι**, corrected by a late hand in L to *ὀμμάτων ἐν*, is rejected by M. and W.-M., who keep *ἐν*. It must have been a gloss written by some one who took *αὐγαῖς* as referring to 'eyes' (cf. *Andr.* 1180), though *φαενναῖς* shows that it refers to the sunlight.

1074. I find it hard to accept M.'s view given in App. Crit. that the god here is Apollo and *αἰσχύνομαι* = 'I am ashamed of'. Most editors, I think rightly, take the god as being Iacchus, whose name was borne by the 20th day of Boedromion, and who is called *πολύυμνος* in Hom. *Hymn.* 26. 7. He was the son of Zeus and Kore, and was identified with Dionysus (see *Ba.* 725). In S. *Ant.* 1115 Dionysus is called *πολυώνυμος*. With this view *αἰσχύνομαι* = 'I am ashamed before', i.e. 'I cannot face'. Cf. 934.

1075. καλλιχόροισι. The name of a spring at Eleusis round which maidens danced. Cf. *Supp.* 392, Paus. 1. 38. 6.

1076. θεωρόν. The torch in the procession is treated as an actual eye-witness of the ceremonies; this is more picturesque than *θεωρός* (Musgrave).

εἰκάδων. The 20th day of Boedromion, the month in which the Greater Eleusinia were celebrated from the 15th to the 23rd. This day was the occasion of a great procession from Athens to Eleusis, which could not be held after Deceleia was occupied by the Spartans in 413. It seems probable, therefore, that the date of the *Ion* precedes this occupation. W.-M. thinks that the play was written during that period, and that the poet is dwelling longingly on the ritual that cannot now take place, but such an allusion would hardly help his popularity, and he might remember how Phrynichus was dealt with (Hdt. 6. 21). See Introd., pp. xl–xli. The torchlight procession of Mystae took place on the night before the 20th, but continued into the next day. Farnell says that therefore the last part of the ceremony was called *εἰκάδες* (*C.G.S.* iii, p. 172). *αἱ εἰκάδες* is sometimes used of the 'twenties' of the month, e.g. Ar. *Nu.* 17.

The month of Boedromion was especially connected with Ion, for the festival of Boedromia was associated with his name; one derivation of the word was from a tradition that Ion *ἐβοήθησε σπουδῇ* when the Athenians were beset by Eumolpus. See Introd. pp. xiv–xv.

1077. ὄψεται. For the 'correption' after *-αι* cf. *Med.* 423. There are also examples of it after *-ᾳ* in *Tr.* 534, *El.* 158. W.-M.'s transposition of the words is unnecessary. He feels that **ἐννύχιος** and **ἄυπνος**, which go closely together, should be changed to the acc. agreeing with *λαμπάδα*, as it is more natural to speak of the torch burning all night than to say that a god does not sleep. (Gods sleep in Homer: cf. *Il.* 2. 1). But is the god the subj. of *ὄψεται*, or is it Ion? He is mentioned at the end of the strophe, although in a subordinate clause. A long temporal sentence (*ὅτε . . . σεμνάν*) has intervened. 'I cannot face Iacchus, if an alien intruder is to be a spectator of these revered Attic rites.'

1079. The elements take part in the ritual. Cf. *Ba.* 726, S. *Ant.* 1146.

1081. The Nereids are usually 50 in Greek mythology, cf. *Andr.* 1267, *IT.* 274, *IA.* 1056. In Roman poets they are sometimes 100,

e.g. Prop. 3. 7. 67, Ov. *F.* 6. 499, a number first assigned to them by Plato (*Criti.* 116 E).

1082. There is an absence of antistrophic correspondence. B. and W.-M. (without comment) have *Νηρηίδες*, and B. has *ἀμφ'* (Hartung) before *ἀενάων*. W.-M. has *ποταμῶν τε*. In the O.C.T. there is what W.-M. calls a 'klingendes Hemiepes' (–∪∪|–∪∪|––), corresponding to an iambic dimeter, a very unlikely responsion.

1084. Many editors accept *κορευόμεναι* (Musgrave), objecting to the triple repetition *ἀνεχόρευσεν, χορεύει, χορευόμεναι*; but is this more objectionable than *κόραι, κορευόμεναι, κόραν*? If it is accepted, either *ἀνεχόρευσεν* or *χορεύει* (or both) has to be transitive. With the reading of the MSS. they can be intrans. as usual. *πορευόμεναι* (Badham) = 'moving' is tame. For *κορευόμεναι* cf. *Alc.* 313 and see note above on 953.

1085–6. κόραν . . . ματέρα. Persephone (*Κόρη*) . . . Demeter, of whom *σεμνή* is a standing epithet.

1087. βασιλεύσειν. It may be an accidental coincidence that, as Bothe notes, the *ἄρχων βασιλεύς* had special functions at the Mysteries.

1088. ἐσπεσών: 'entering into' others' labours with an idea of forcible intrusion.

1089. ἀλάτας, 'waif'; cf. 576.

1090–8. The thought and tone of the language remind us of *Med.* 410 ff., the first stasimon, which preceded, as here, a projected murder. (See W.-M.'s note.)

1091. κατὰ μοῦσαν. For the force of the prep. cf. *HF.* 653, *Tr.* 102. For other preps. with *μοῦσα* cf. *Alc.* 962, *Hipp.* 452. The phrase here is something like 'floating down the stream of song'. It is unnecessary with Hermann to emend to *ἰέντες* (tmesis for *καθιέντες*) or with Badham to add *οὐ*.

1093. Κυπρίδος by itself would not = 'lawless love', but the adjectives with *γάμους* sufficiently show the meaning. P's *ἀθεμίτους* is metrically wrong, but *ἀθέμιτος* occurs in *Ph.* 612. W.-M. says that Pindar gives warrant for the adjective *ἄθεμις*. The initial *α* of **ἀθέμιτας** must be regarded as long here, as in *ἀθάνατος*.

1094. To the Chorus, who are accessories before the fact in a murder organized by a woman, *εὐσεβία* seems to have as restricted a meaning as 'morality' often has now.

1095. ἄροτον = 'race, seed'; cf. *Med.* 1281.

1098–9. The lines make good sense, but there is no antistrophic correspondence, and we do not know with certainty what the metre is. G. obtains correspondence by writing *κατά* for *ἀμφί* (which would then be a gloss), and accepting *γ'* (Musgrave) for *γάρ*. Better to my mind is Heath's conj. *περί*. **ἀμφί** then would be merely careless transcription rather than a gloss.

1099. Xuthus is the grandson of Zeus; therefore it should be a case

of *noblesse oblige*, but he shows by his conduct that he is unworthy of his high descent. (See the notes of V. and B. for the emendation εἷς and a somewhat far-fetched interpretation of the passage.)

1100. ἀμνημοσύναν = 'ingratitude'.

1103. δεσποίνᾳ goes closely with κοινάν despite the intervening οἴκοισι, which is dat. of interest.

1104. θέμενος χάριν. Cf. *El.* 61, *Hec.* 1211. So too δοῦναι χάριν *El.* 1138, *HF.* 778. In all these the dat. is used. πρός here does not merely take the place of the dat. but is either (1) 'with regard to', or (2) 'turning his thoughts towards'.

Fourth Epeisodion: 1106–228. Servant.

The Servant enters abruptly. More often in Eur., as Murray says (*Euripides and His Age*, p. 276), the entrance of messengers is carefully prepared: he instances *Hipp.* and *El.* The man's agitation is such that, according to V., he does not recognize his fellow-servants: but, though his eagerness to find Creusa is so great, he soon cools down and delivers a speech of more than 100 lines. At the end of this he departs with equal abruptness, presumably to fulfil his postponed purpose. Creusa had brought male retainers (980), but Xuthus has apparently given orders to this man and others to wait at the banquet. In the list of Dramatis Personae he is called *Θεράπων Κρεούσης*. But he knows so little of the queen's movements that he goes round the whole city looking for her (1107–8) instead of discovering by which of the *πρόξενοι* she is being put up.

1106. κλειναί. The inappropriate adjective could only be explained by supposing that in his agitation he does not recognize the handmaids, but it is strange that he does not account afterwards for his mistake. We cannot suppose that because *κλειναί* was a stock epithet of Athens it could be applied to Athenian women, still less to slaves in Athens. The epithets suggested in its place are none of them convincing. *ξέναι* (Dobree) is as inappropriate as *κλειναί*; *φίλαι* (Elmsley) and δοῦλαι (Badham) suggest no reason for the corruption. *κεδναί* (B.) is more like the MSS., but is not a natural word to apply to these slaves. Better is *κλεινήν* (Reiske), the objection to which is the undue emphasis. But it is easier to suppose that his excitement made him alter the natural order of the words, 'Our royal mistress, where shall I find her?', than mistake his fellow-servants for Delphian ladies; and why then should he expect them to know where the queen was? For *κλεινήν* meaning something like 'royal' cf. S. *El.* 1177, where Orestes is using an honorific epithet and not implying that Electra had a reputation for beauty.

1107. It is easier to see the meaning than to explain the construction. Eur. is fond of rather elaborate expressions with the idea of fullness. Cf. *IT.* 324, 804, *Hel.* 1570, *Or.* 54. W.-M. quotes from Alex. frag. *G.G.A.*, 1922, p. 10 *πᾶν ἄστυ πληροῖ Τρωικόν*. We can explain either

(1) that the object is *τὴν ζήτησιν* or *τὴν ὁδόν* understood, or (2) that *τὸ ἄστυ* is understood from *πανταχῇ ἄστεως*. Wecklein conj. *πάντα χῶρον ἄστεως*, Kuiper *ζήτησιν* for *ζητῶν νιν*, but this leaves *λαβεῖν* without an object.

1108. κοὐκ = 'and yet . . . not'. Cf. *Hipp.* 284 *ἐς πάντ' ἀφῖγμαι κοὐδὲν εἴργασμαι πλέον*.

1109. προθυμία ποδῶν. The phrase reappears with *ποδός* for *ποδῶν* in *Ph.* 1430, but Valckenaer suspects that line and thinks that the interpolator of it has borrowed the words from here.

1111. Exactly our 'local authorities of the district', if this were prose. Cf. *Andr.* 1097.

1112. Here and in 1222 the servant says that Creusa is to be stoned to death, and so he is understood by the Chorus (1237); but Ion (1268) says that she is to be thrown from a cliff. We may reconcile the two statements by supposing either (1) that she was to be stoned first as a torture, and that then her body, dead or alive, was to be flung from the cliff, or (2) that she would be flung down first and then have stones cast on her. *πετρόω* cannot = *κατακρημνίζω*, though, as W.-M. points out, we know from the punishment of Aesop that such was the fate of *ἱερόσυλοι*. Note also 1222 *πετρορριφῆ*, which must mean 'pelted with stones' not 'thrown from a cliff', as comp. with *πέτρος*, not *πέτρα*.

1113. τί λέξεις; 'The fut. tense points to the inability of a person receiving bad news to grasp the truth at first. He speaks as though he still had to hear it.' Verrall on *Med.* 1310; cf. *Hipp.* 353, *Hec.* 511, 713, 1124.

1115. ἔγνως, 'you are right', is so common in Eur. (cf. *Andr.* 883, 920, *El.* 617, *Ph.* 983, *Or.* 1131) that it seems difficult to take it here, with V., as a question: 'Wast thou aware of it?'

οὐκ ἐν ὑστάτοις. Cf. S. *Tr.* 315.

κακόν. V. compares the use of *malum* (= 'punishment') in Latin comedy. Cf. also Ar. *Ra.* 606 *ἥκει τῳ κακόν*.

1117. If the line is correct, the servant's style has been made oracular by his short visit to Delphi. In talking to the slaves who sympathized with Creusa, he would probably mean by injustice Ion's usurpation, and by justice their mistress's scheme, 'the attempt of right to conquer wrong', lit. 'the injustice that was in a way to be conquered by justice'. But in 1249 the Chorus have altered their views about *τὸ δίκαιον*, and the servant may simply mean that the unjust plot is overcome by justice. But there is great probability that Kvičala and W.-M. are right, and that the line is interpolated by some one who thought that *ἐξηῦρεν* needed an object and failed to see that the real object was in 1116. Cf. 554, where MSS. add *σ'* *contra metrum* to *ἐξηῦρεν*.

1118. ἐξηῦρεν: not 'found out', for being a god he would know; but 'exposed', by devising a means of detection. See 1194.

1120. M. accepts V.'s **ὅμως** (= 'all the same'), for which in a conditional clause cf. S. *OC.* 957. W.-M. adopts it in his note, but not in his text. *ἡμᾶς* (Stephanus) is a simpler correction. Mr. Page refers me to *Med.* 82, where *ὑμᾶς* is read by A. V. B., *ἡμᾶς* by L P.

1121. The last words of the line are thrown in as an alternative, though the Chorus really have no hope. G. says that they show more psychology than logic; he takes **εἰ . . . εἴτε** as indirect interrogative with **πεπυσμέναι**, but they are more probably conditional. For **εἰ . . . εἴτε** cf. *Alc.* 139 (inter.), S. *OT.* 91 (cond.). The words complete the balance as in 853, 858. If expressed in full, the phrase would be *εἴτε φάος ὁρᾶν παρείη, ἥδιον ἂν ζῷμεν.*

1122. **ἐπεί.** Ten other messengers' speeches in Eur. begin with this word.

1124. **ὡπλίζετο**: here middle, in 852 act.

1125. **Ξοῦθος.** The name is awkwardly brought in after the description of him as *πόσις Κρεούσης* in the subordinate clause, cf. the naming of Heracles after his description as son of Zeus in 1144; with *μέν* it balances *ὁ δὲ νεανίας* (1132).

ᾤχετ' has been suspected because of its appearance in 1122 and 1132; but Eur. is not averse to such repetitions; in the first 10 lines of this speech parts of *θεός* come four times and of *μένω* twice. Wecklein's *μετήρχετ'* is unnecessary.

1126. **βακχεῖον** is not a mere hypallage, for the lights seen on the mountains were supposed to be carried by Bacchanals and to behave as Bacchanals. Cf. *Ba.* 306–8 *ἔρ' αὐτὸν ὄψῃ κἀπὶ Δελφίσιν πέτραις | πηδῶντα σὺν πεύκαισι δικόρυφον πλάκα | πάλλοντα καὶ σείοντα βακχεῖον κλάδον*, where Sandys explains the torches as a poetic fancy for the sunbeams darting about Parnassus. 'The brilliant cloud effects at and after sunset . . . are still more vividly represented by the pine torches . . . held aloft by the god.' Cf. also *Ph.* 226, S. *Ant.* 1126.

1127. **δισσάς.** Strictly speaking, one crag was dedicated to Dionysus, the other to Apollo. Paley thinks that only the former is meant, and compares S. *Tr.* 101 *δισσαῖσιν ἀπείροις κλιθείς*, where Heracles is 'reposing on the continent either of Europe or Asia'.

ὀπτηρίων, which had been called *γενέθλια* (653), were properly presents given by friends to whom the first sight of the child was given five days after its birth. Cf. Call. *Art.* 74 *Ἡφαίστου καλέοντος ὅπως ὀπτήρια δοίη.*

1128. **ἀμφήρεις** (cf. *Cyc.* 15, *HF.* 243) is probably an adj. formed from *ἀμφί* without any special connexion with the root meaning of *ἀραρίσκω*. The servant affects such compounds, cf. 1153, 1154, 1156.

1129. We need not, with V., assume an anacoluthon; Xuthus can remain *after* sacrificing. Cf. S. *Aj.* 404 *ποῖ μολὼν μενῶ;* The exigencies of the stage demand his delay, for the third actor is wanted to play the parts of the Pythia and Athena; nor would it have been easy for Creusa to have made her revelations in Xuthus' presence; if he

were at the banquet, his absence from the stage afterwards would have been hard to account for.

1131. **ἔστωσαν.** This form of the imper. in verse of the fifth and fourth centuries is found only here and in *IT.* 1480 *ἴτωσαν*. It is suspected, but no satisfactory emendation has been proposed. The best probably is *δαῖτα σὺ σπεῦσον* (Herwerden), but the repetition of *σύ* after the word in 1128 is weak.

1134–6. The easiest improvement is the simple transposition of **φλογός . . . βολάς** (A. Schmidt), as in O.C.T. It is given additional probability from the fact that in *Or.* 1259 *ἡλίου βολάς* ends a line. The order in the MSS. involves taking **καλῶς φυλάξας** parenthetically, and **οὔτε . . . οὔτ' αὖ** are pushed too late into the sentence. *βολάς* itself need not be suspected because it comes so soon after *περιβολάς* (1133). Arist. *Po.* 21 gives as instances of metaphor from analogy 'the old age of day' and 'the sunset of life', but that does not deter several editors from trying to get rid of *βίον* in the obvious metaphor here; their conj. include *βίαν, βάσιν, θεοῦ, πάλιν, βλέπων, τιθείς*.

Ion has arranged the tent so that the visitors will not be incommoded by the midday or afternoon sun, presumably coming in through the entrance (1163).

1137. H. B. L. says that in a booth 100 ft. square, allowing for passages and spaces, 336 people can be seated at table. Ion, having been told to invite his friends (663), has extended the invitation to the 'whole people of Delphi' (1140).

1137–8. These lines have been suspected: (1) **ἔχουσαν** agrees with nothing; it would have to be taken with *σκηνήν* implied in *περιβολάς*. But this objection is met by reading *εὐγωνίαν* (Elmsley). (2) **γε** has little force, especially so late in the sentence; it can hardly be used, as Badham suggests, to distinguish the whole area from that of the sides. For **μέσῳ γε** Mr. Page would read *μέσοισιν*, an easy change in uncials; *τὸ ἐν μέσοις*, he says, is a legitimate variation in poetry for *τὸ ἐν μέσῳ*. (3) An Athenian audience would not have to be told that experts (*οἱ σοφοί*) said that 100 × 100 = 10,000. But, as W.-M. observes, the servant would not himself be a mathematician. V. thinks that there may be some allusion to a ritual that we do not know. If it is an interpolation, it is not easy to see the reason for it. Perhaps **ὡς λέγουσιν οἱ σοφοί** = 'as experts direct', i.e. instructions, not information.

1140. **καλῶν** is future.

1141. Ion is *ταμίας* (55), and so can use the stores of the temple; but it seems strange that they can be used for so unofficial a purpose as Xuthus' banquet.

1142. **κατεσκίαζε** = 'hung as a covering'.

1143. The only line in the play with three trisyllabic feet, here consecutive. There are thirteen senarians and one trochaic tetrameter which have two trisyllabic feet (consecutively in eight).

πτέρυγα seems to have a further meaning than covering like wings. Probably the tapestry that formed the roof hung over the sides with a flap. The skirt at the bottom of a suit of armour was called πτέρυξ.

The story of Heracles and the Amazons is told in *HF.* 408–18. The narrative is kept waiting for a long ἔκφρασις (1143–65) describing the tent. The awning (1143–58) is made with Amazonian spoils; the side tapestries hung on the ὀρθοστάται (1158–62) are oriental work. At the entrance (Paley says 'over' it) was the offering of some Athenian, representing Cecrops, which was either a group of statuary or, as G. thinks, a *portière*; but if the latter, it would have had to be open when the doves entered, unless they came in by apertures above the end 'walls' if the roof was made with gables.

1146. **ἐνῆν** for ἐνῆσαν may be either (1) the so-called Schema Pindaricum, in which a sing. verb is followed by a plur. subject, or (2) an old form of the plur., an explanation often given of ἦν in Hes. *Theog.* 321, 825. Powell on *Ph.* 349 (where, however, he reads ἐσόδῳ for ἔσοδοι) says that where the verb is not an old plur., either (1) it is a long way from the subject, or (2) it is attracted to the complement, or (3) the detailed subjects may be considered as one sum: so here V. explains that οὐρανός is the collective subject of the various ὑφαί. For other examples in Eur. see *Hec.* 1000, *Hel.* 1358, *Ba.* 1350.

1150. Night, being a lesser divinity, has only two horses, not, as the sun, four. So there are no trace-horses. Rhythm suggests that we should take **ζυγοῖς** as dat. of respect with **ἀσείρωτον**; it might, however, be taken with **ἔπαλλεν** as instrumental: lit. 'made her car swing forward by means of a pair'. **ὄχημα** might, however, mean the 'team', as ὄχοι is used in Homer and ὄχος apparently = 'animal' in A. *Pr.* 135 (see Thomson, *C.Q.* xxiii. 161).

1152. **μεσοπόρου** means little more than μέσου. μεσοπόρος (Barnes) keeps the full meaning.

1153. **Ὠρίων** as in *Cyc.* 213. But ῑ̆ in Homer, *Od.* 5. 274, etc.

1154. Most editors accept χρυσήρει (Stephanus), making **στρέφουσ'** intrans. and **οὐραῖα** adverbial. But **χρυσήρη** (MSS.) is really preferable, as the awning will naturally depict stars in gold colour on a blue ground; in that case **στρέφουσ'** is trans. with **οὐραῖα** used substantivally as its object. For this use of adj. as subst. W.-M. compares A. *Supp.* 631 εὐκταῖα = εὐχάς. For the further adj. in agreement with it cf. note on 172 and A. *Th.* 706 τροπαίᾳ χρονίᾳ (quoted by V.). B. makes fun of this view, saying that the bear turns not only his tail but his whole body: 'one might as well talk of a horse turning its tail round a race-course.' But if the horse's head had to make a much shorter revolution than the tail, we should naturally lay more emphasis on the tail, and that is true of the Great Bear in relation to the Pole.

1155. ἠκόντιζ' = 'darted her beams'. The word = 'dart' in *Or.* 1241.

1156. διχήρης. W.-M. says that the day of the full moon was called διχομηνία. διχομηνίς was the Greek word for Idus in Dion. Hal. I. 38, etc.

Ὑάδες. In the *Erechtheus* Eur. had identified them with the daughters of Erechtheus (Schol. Arat. 172. See Nauck's note on *fr.* 357). In the *Phaethon*, according to the same authority (see *fr.* 780), he had made them three in number. Hesiod (*fr.* 180) names five. Probably the Hyades and Pleiades were originally named by farmers and meant 'little pigs' and 'pigeons'. Two sets of people watch the stars by night, farmers and sailors. The latter class associated the names with rain and sailing. Hence, when they began to be thought of as the 'rainy stars', the υ which is short in Homer became long, as though from ὗειν. Cf. *El.* 468.

1158. τοίχοισιν. The sides of the tent are called ἄτοιχοι in 1133; the word is here used for the spaces between the ὀρθοστάται. The construction is varied from τοίχους ἤμπισχεν ὑφάσμασι. Cf. 1142.

1159. βαρβάρων, i.e. 'from the East'. They were probably of Persian work, like the *Μηδικὰ παραπετάσματα* of Ar. *Ra.* 938, and, like those, contained strange hybrid creatures, as well as scenes of hunting, such as are familiar in oriental sculpture and described by Xenophon. This is more probable than that they represented the labours of Heracles—the Centaurs, the mares of Diomedes, the golden-antlered stag of Oenoe, and the Nemean lion. Very possibly there were Persian spoils at Delphi, of which Eur. knew.

ἄλλα, not 'other Eastern tapestries', though the Amazons were located in the East, but 'tapestries from the East as well'. Cf. note on 161.

1160. The sea-fight, if Eur. has actual Persian tapestry in view, is probably not Salamis, too ill-omened a subject for Persians, but a naval success such as the battle of Lade (496). For the anachronism see note on 188. The spoils of Heracles would also be an anachronism of a milder kind.

1161. μιξόθηρας = 'half man, half beast'; cf. *Ph.* 138 μιξοβάρβαρος 1023 μιξοπάρθενος.

1163. The group with Cecrops, whether statuary or tapestry, would be put in this prominent position to mark Ion's forthcoming departure to Athens. See note on 271.

1164. Paley defends συνειλίσσοντ' (MSS.) on the ground that such a compound would be appropriate to the doubling and coiling of the serpent's tail. This was the way of symbolizing the autochthony of the Athenians (or their royal house).

1165. The ἔκφρασις ends abruptly in the second foot, and the narrative, which had been broken off in 1140, is resumed with τε.

1166. The herald is not 'standing on tiptoe' (βάς cannot = βεβηκώς), nor 'walking on tiptoe' for silence (cf. *IT.* 266 ἄκροισι δακτύλοισι),

but 'drawing himself up to his full height', to give him an air of importance. So in S. *Aj.* 1230 *ὑψήλ' ἐφώνεις κἀπ' ἄκρων ὠδοιπόρεις*, where Jebb translates 'proud thy strut'.

1167. ἐγχωρίων is a right correction for *ἐγχώριον*. Cf. *IA.* 340 *τῷ θέλοντι δημοτῶν*, S. *Aj.* 1146 *τῷ θέλοντι ναυτίλων*.

1169. εὐόχθου. The derivation of the word is obscure, but its meaning seems to be 'abundant', 'bounteous'. Bacch. *fr.* 18. 4 has *δαῖτας εὐόχθους*.

1171. The gap in the first foot has been variously filled by words (1) depending on *ἡδονήν*, e.g. *δαιτός, δείπνων*, (2) depending on *πέδον*, e.g. *σκηνῆς*, (3) adverbs, e.g. *λάθρα, εὐθύς, ἄφνω*. The first seem unnecessary, as a reminiscence of the Homeric tag would be clear without amplification; the second make *πέδον* (the floor of the tent) easier; the adverbs are easy stop-gaps.

πρέσβυς. It is assumed that the spectators will recognize the identity of the old man, though all that he has said is 'an old man'; he must suppose that the Chorus, privy to the plot, must see who is meant. But has a line gone which would make things clear, and with it the first word of 1171, which would have become unmeaning without the previous line? It is strange that Creusa's personal attendant should take this prominent position in the banquet given by Xuthus.

1172. γέλων. Both Soph. and Eur. use this form where *γέλωτα* will not scan. Cf. *Med.* 383, S. *Aj.* 303, *Ant.* 647. See Page on *Med.* 383.

1173. πρόθυμα πράσσων, 'by his officious zeal'. He is laughed at not because, as Paley thinks, he is blundering in his service, nor, as Badham, because he is taking on himself the duties of boys, but simply for his apparently unnecessary bustling; however, his object is to get the management of the cups and to take advantage of the impression that he creates by his orders (1178), having disarmed suspicion by his previous officiousness.

1174. ἔπεμπε, 'brought' or 'went conveying' V. W.-M. quotes as a parallel Pollux 9. 107 *πέμπειν σφαῖραν*. England gives *πέμπω* this meaning in *IT.* 171. *ἐπένεμε* (Herwerden) is unnecessary.

1175. They are apparently drinking during the meal; usually it was only at the symposium after the meal that wine was drunk.

For **ἱδρῶτα** see note on 89.

1176. ἦρχ', not 'began', but 'had the control of'.

1177. αὐλούς. These accompanied the paean which served as a 'grace' between the meal and the symposium.

κρατῆρα. The guests' cups were filled from this.

1179. Wecklein quotes Diog. L. 1. 104 (of Anacharsis) *καὶ θαυμάζειν φησί, πῶς Ἕλληνες ἀρχόμενοι μὲν ἐν μικροῖς πίνουσι, πλησθέντες δ' ἐν μεγάλοις.*

1181. μόχθος = 'bustling'. The old man had counted on this, in order to execute his purpose.

1183. δή. The pretended object was a compliment, the real intention was murder.

1185. δραστήριον = 'potent'.

1187. ἤδειν = 'was aware of'.

ἔχοντι. A loose dat. of relation to the sentence: 'as he was holding it, he heard one of the servants utter an inauspicious word'.

1191. οἰωνόν = 'omen'. So *ὄρνις* in Ar. *Av.* 721.

νέον. W.-M. regards this as tautological with **ἄλλον**; he therefore reads *νέους*, and says that it is noticeable that he turns to the young men and no longer to the old man for this service. But why should he 'suspect the years' of the old man at this point? His actions had not led to the word of bad omen being uttered. Such tautology is common enough, cf. *Med.* 705 *ἄλλο καινὸν αὖ*, *HF.* 1177 *ἄλλο καινόν*, *El.* 1121 *αὖ νέα*, etc.

1192. σπονδὰς θεοῦ. There were really three libations: (1) to Zeus and Hera, (2) to the Heroes, (3) to Zeus Soter. As *θεοῦ* is sing. the reference here seems to be to the last. Ordinarily it was partly sipped, partly poured out. Here, at the word of ill omen, it is poured entirely on the ground by Ion, whose piety saves his life.

1195. κρατῆρας. The plur. is necessitated by the number of guests, not, as B. thinks, of the libations. What really calls for remark is the sing. in 1177 between plur. (1166 and here).

Βυβλίνου. For references to this wine see Ath. I. 31 A, B. It is mentioned in Hes. *Op.* 589 and Theoc. 14. 15, and was generally associated with Thrace. W.-M. declares that the spelling *Βύβλινος* is wrong, and keeps the MSS. spelling *βίβλινος*. See Bothe's note.

1196. κἀν τῷδε μόχθῳ here seems to mean no more than 'while thus employed'. Cf. *Hel.* 1537, *Ph.* 1396.

δόμοις is almost certainly wrong, not because of the mere repetition of the same word in the next line, but because in 1196 it = 'the tent', in 1197 'the temple'. But none of the published emendations is convincing, certainly not *δρόμῳ* (Reiske), which gives a quaint picture of the birds' entrance. Mr. Page suggests *στέγην* (cf. 1168). Elsewhere in Eur. *ἐσπίπτω* takes the acc.

1198. They must have been privileged birds, as Ion had been scaring off others. Travellers to Venice will be reminded of the pigeons in St. Mark's Square, which for centuries were maintained by a special provision of the Republic.

1200. εὐπτέρους, 'of fair plumage', not 'winged': cf. 1203.

1201. θεοῦ. See note on 1192.

1204. ἔσεισε is trans., *ἐβάκχευσεν* intrans.

1205. ἀξύνετον. To an augur the ordinary cries of birds were *εὔσημοι*, cf. S. *Ant.* 1021; so an unaccustomed and therefore unintelligible cry was of bad omen; the servant seems to be using the language of augury.

ἐθάμβησεν. The MSS. read *θάμβησε(ν)*. Cf. *Andr.* 1130 *καὶ φυλάσσετ'* where one MS. corrects to *κἀφυλάσσετ'*. In both instances the augment is best read, for, though its omission in messengers' speeches is found in Eur., it is nearly always at the beginning of the line, and in this speech there is no other omission of an augment. However, in *Ba.* 1134 *γυμνοῦντο δέ* is the end of a line. The omission of augment in messengers' speeches is probably a reminiscence of Epic, as being narrative. See Page on *Med.* 1141.

1206. θοινατόρων. The word seems to have been coined by Eur. Aesch. (*Ag.* 1502) has *θοινατήρ*.

1208. Either (1) 'he bared his arms from his cloak as he shot them out over the table', i.e. at the old man, who would be serving on the other side, cf. *El.* 820, or (2) 'threw off his cloak and leapt over the table'. The former is more likely; if he was leaping, his legs would not be *γυμνὰ ἐκ πέπλων*. In *IT.* 1404 Musgrave emends *γυμνὰς ἐκ* 〈 〉 *ἐπωμίδας* to *γυμνὰς ἐξ ἐπωμίδων χέρας*, a somewhat extensive alteration, which would, however, give a good parallel for this passage. All sorts of unnecessary activities are attributed to Ion by editors: Barnes makes him rend his clothes, Prevost makes him stand on the table, Bothe makes him throw himself on the table in grief, the table blocking his way and saving him from falling on the ground.

μέλη. The plur. is quite appropriate; he would want one hand for seizing, the other for searching the old man.

1209. ἦχ'. Cf. *El.* 799 *πρὸς ἔργον ἴεσαν χέρας*.

1210. It is unnecessary to alter the MSS. *κτανεῖν* into *κτενεῖν* here and in 1265, cf. *Andr.* 571. Eur. uses the aor. infin. with *μέλλω*. Cf. 80 *τυχεῖν*, 760 *θανεῖν*, *El.* 17 *θανεῖν*, *Ph.* 300 *θιγεῖν*.

1211. It is true that Ion rightly surmises that the old man is acting as agent for somebody else, but it is going too far to treat *πρέσβυς* here and in 1214 as = 'deputy', as V. does.

1213. εὐθύς. He had clutched the old man with both hands while he harangued him. He now proceeds to search him.

1214. ἔχονθ' = 'with the poison upon him' (sc. *φάρμακα*), not, as Badham, intrans. with *ἐπ' αὐτοφώρῳ* taking the place of an adverb. There seems to be no reason for suspecting the text.

1215. ὤφθη = 'was detected', here with a personal subj. understood; in 1116 the subj. was *μηχανήματα*.

ἀναγκασθείς, either 'tortured' or 'menaced with torture'. He was a slave and could expect no milder treatment.

μόγις goes with *κατεῖπε*; his denunciation was reluctant. It does not seem possible to take it with *ἀναγκασθείς*.

1218. The servant, who never names Ion, has a different word or phrase for him each time that he refers to him: see 1123, 1132, 1186, 1202, 1209, 1224.

1219. They have been called *ἀριστῆς* (416); here they seem to serve as a rapidly summoned court of justice.

1220. Γαῖα, if the word has a capital letter, refers to the Earth-mother who had already possessed the shrine of Delphi (cf. A. *Eum.* 1–2). J. supposes that Ion addresses an image of her, but it is difficult to see why he should invoke the former rather than the present deity of the place. It might be also a mere adjuration like the common *ὦ Γῆ καὶ θεοί.* Cf. *El.* 867 (see Denniston's note). But it seems more effective to give it a small initial letter and imagine that he is appealing to the sacred land in the person of her magistrates (so B. and V.).

1221. To him, though he is to become an Athenian, Creusa is a foreigner and, as such, to be treated with suspicion and hostility.

1222. See note on 1112 for the reconciliation of the discrepant accounts of the proposed mode of execution.

1223. οὐ ψήφῳ μιᾷ does not imply, as V. says, that there was a minority in favour of mercy. It is a litotes for 'many' and need not imply a minority at all. W.-M. gives a different explanation, that Creusa was guilty of two crimes, attempted murder and sacrilege, and that there was a trial for each.

1225. τιθεῖσαν, a favourite word of Eur. for verbalizing the meaning of a noun. Cf. 1260 *αἷμα θήσεις,* which comes also in *Ba.* 837. In *Or.* 833 we have the middle *αἷμα θέσθαι.*

1227. This admirably written speech would have ended effectively with 1226, but two poor lines follow. It almost looks as though they had been written by some one who wanted to explain *ὁδόν* more clearly. The objections to them are (1) *ἐλθοῦσα,* which should explain *ὁδόν,* with *εἰς ἔρον* = 'comes to desire', cf. *IT.* 1172 *εἰς ἔρον τοῦ μαθεῖν πεπτώκαμεν*: (2) if we take *Φοίβον πάρα* of the MSS. in connexion with *ἐλθοῦσα, εἰς ἔρον* is used awkwardly for 'as touching the desire'; (3) *τοῖς τέκνοις* for 'the hope of children' is strangely obscure. Matthiae proposes **Φοίβου** = 'desire of securing children from Phoebus', a very clumsy phrase. Eur. is the only one of the tragedians who has *ἔρος.*

After his speech the servant makes an abrupt exit. He is wanted no more, but no reason is given for his departure; presumably it is to continue his quest for Creusa, which he had suspended so long. The short lyric which follows gives him an opportunity to change his costume and reappear as either Ion or Creusa; if the former, he would have rather more time for the change. Creusa's part is doubled already with that of Hermes, for Ion has to enter immediately after his speech.

Fourth Choral Ode (in place of stasimon): 1229–43, followed by anapaests 1244–9. Instead of a regular stasimon there is here a short astrophic lyric, such as comes in *Hipp.*, *Hec.*, and *Ba.* The anapaests which follow (as in *Tr.* 1118–22) are presumably recited by the Coryphaeus.

1232–4. In O.C.T. a comma follows **Διονύσου,** but Prof. Murray is

now in favour of its omission. With that punctuation the meaning is: 'This is revealed as the result of the libation of the wine-god, when the swift snake's poison is mingled murderously with the drops of the vine-cluster.' But the passage is smoother without the comma, with **Διονύσου** depending on **βοτρύων**. Then either (1) 'as the result of the libation of the clusters of the wine-god mingled murderously, etc.' (*σταγών* is used by Eur. of blood in *Ba.* 767, of wine in *Cyc.* 67), or (2) the whole phrase is gen. abs., 'the libation being mingled from the clusters of the wine-god with the drops, etc.', or (3) the gen. depends on *φόνῳ*, used as a subst., not adverbially. B. translates thus: 'through the violent death caused by the libation made from the clusters of the wine-god mingling with the blood drops of the swift-working viper'. But the order is against this; we are kept too long waiting for what he calls the key-word, *φόνῳ*, which is better taken adverbially (= 'murderously').

1233. **θοᾶς** = either (1), as J. takes it, 'rapidly darting', or (2), as Paley and B., 'quick-working, rapidly fatal'. V., taking it in the first way, sees a special reference to the Gorgon-snake, which on Athena's body *ἧξεν ἐς δόρυ* (997); but the reference is out of place here. If we take it the second way, there is hypallage, cf. *Tr.* 534, *Supp.* 49–51; it is the drops which work rapidly, not the snake itself; but we need not accept *θοαῖς* (Dobree), though it makes the sentence smooth. *ὀλοᾶς* (Nauck) spoils the metre. [For this passage cf. Moero in *Coll. Alex.*, p. 22 *βότρυ, Διωνύσου πληθόμενος σταγόνι.* E.E.G.]

1235. *θῦμα* is often used by Eur. with this metaphorical sense. The closest parallel to our passage is *HF.* 453 *ἕτοιμ' ἄγειν τὰ θύματ' εἰς Ἅιδου τάδε.* The words are sometimes taken as referring to the attempt to murder Ion, but then the apposition to *συμφοραί* and *καταφθοραί* is somewhat loose, and they are better applied to the Chorus's own impending fate than to a murder-plot which did not succeed. **φανερά** then can be translated here and in 1231 as 'revealed' with a very slight change of meaning.

1236. *συμφοραί.* The word seems flat as applied to almost inevitable death; perhaps it is used for the sake of assonance with *καταφθοραί.* V. coins a word *συμφθοραί*, i.e. the Chorus are to perish with their mistress; he refers also to A. *Ag.* 1118 *θύματος λευσίμου*; see his note there.

1238. The Chorus pray for two impossible modes of flight, which are spoken of together in other passages of Eur. Cf. *HF.* 1158 *πτερωτὸς ἢ κατὰ χθονὸς μολών; Hec.* 1100 ff., *Med.* 1296–7, *Supp.* 829–30. Below in 1241–3 they speak of two ways of escape, which are not physically impossible, but unnatural for slave-girls, for which cf. *Med.* 1123.

1239. *ὑπό.* This implying 'motion to under' would more naturally take the acc., but cf. Hes. *Theog.* 717–18 *τοὺς μὲν ὑπὸ χθονὸς εὐρυοδείης* |

πέμψαν. Paley defends it as meaning a flight which might be concealed below the earth. Madvig conj. *σκότιον μυχόν*.

1242. **ὠκιστᾶν χαλᾶν** (Heiland) is adopted by M., G., and W.-M. It might seem simplest here to take **τεθρίππων** as governed by *χαλᾶν*, 'swiftest hoofs of a chariot', standing for 'chariot, drawn by steeds of swiftest hoof'; but, as in *HF.* 380 we have *τεθρίππων ἐπέβα*, it is probable that the construction is the same here, with *ὠκιστᾶν χαλᾶν* as a gen. of description. Either way the construction is somewhat strained.

1244. **μή** goes with **ἐκκλέπτει**, the sentence being generalized, not with **χρῄζων** as hypothetical (which would give the opposite sense). For *χρῄζων* cf. Hom. *Od.* 3. 231 *ῥεῖα θεός γ' ἐθέλων καὶ τηλόθεν ἄνδρα σαώσαι*.

1247. **ψυχῇ** = 'with thy life', not, as V. thinks, 'ghost' as opposed to body. They are thinking what suffering awaits Creusa now, not what will come to her in the next world.

1249. Justice ordains that he who acts shall be requited good or ill for his deeds; so, as *κακόν* was intended, they will have to suffer *κακόν*. With death imminent, they become less certain that their connivance was justified.

Exodus: 1250–end. Ion and Creusa: Ion and Pythia: Ion and Creusa, including lyrical scene (1441–509): later with Athena.

1250–60. The trochaic tetrameters with which the scene begins well suit the frenzied haste of Creusa and the excitement of the Chorus Creusa's lines are broken by tribrachs (1250, 1254).

1251. For the sing. participle agreeing with the 1st pers. plur. (sing. in meaning) cf. above 548–9 *ἀφικόμεσθα . . . ἐλθών*: also *Med.* 564–5, *HF.* 858, 1208–9, *IT.* 1035–6.

Πυθίῳ is read by MSS. Stephanus conj. **Πυθίᾳ**, B. *Πυθίων*, dep. on *ψήφῳ*, V. rather awkwardly *Πυθίῳ*, dep. on *ἐπὶ σφαγάς*, 'to die as a sacrifice to the anger of Apollo'. If *Πυθίῳ* were read, it would be better to treat it as an adj. of two terminations, like *Φοιβήιος* (461). See note on 130.

1252. *εὐτυχεῖς* (MSS.) must be wrong; this is not the time for sarcasm. For **τύχης** (partit. gen.) with **ἵνα** cf. *Hel.* 1445.

1253. Wecklein conj. *ἀρκύων γάρ*. The sense is good, but it is further from the MSS. than **οἴκων** (Victorius), which would be the house of whichever of the *πρόξενοι* was entertaining her.

προὔλαβον. An exceptional use of the word = 'take away in advance'. L. & S. quote no other example. G. Schmidt proposes *προὔβαλον*.

1254. **μή**, redundant as with verbs of preventing.

1255. **ποῖ δ' ἄν**, sc. *φύγοις;*

τί πλέον; = 'what gain?' Cf. *fr.* 84.

1257. 'Yes, but only if you are taken.' Sc. *ὀλεῖ*.

καὶ μήν, 'see'. The new arrivals are thus announced, but strangely at a break in the line.

οἵδ'. The pron. frequently goes with *καὶ μήν* in this sense; cf. *Alc.* 507, *Andr.* 879.

ἀγωνισταί: 'my adversaries'. G., less well, takes it as = 'my competitors in the race' (to get here).

1258. πυρᾶς = 'altar'. Cf. *Tr.* 483, *El.* 513 (see Denniston's note). It is the same as *βωμός* (1255). Was it the *θυμέλη* or an additional altar set up on the stage? Probably the latter, for there are *στέμματα* upon it, and we do not know that the *θυμέλη* was thus decorated. Eur. has to take liberties here with the topography of Delphi. The only altar to the east of the temple was the great altar of the Chians, which stood some way out from the façade.

1260. προστρόπαιον. The word is used with *αἷμα* in *HF.* 1161. It = 'calling for vengeance'. So the phrase may = (1) 'blood-guiltiness', for by slaying Creusa they would become guilty, and so potentially suppliants; or (2) 'the stain of a suppliant's blood', Creusa herself being *προστρόπαιος*.

1261–81. Ion enters in great excitement attended by followers (cf. his first entrance), whom he addresses in 1266, 1279. He is not sufficiently cool to deliver a speech arranged in the orderly manner of a pleader in the law-courts, but it is unnecessary for editors, like Musgrave and Kirchhoff, to rearrange his material for him. As the speech stands, he first (1261–5) comments on the evil progeny of the Athenian royal house, then (1266–8) orders his followers to seize Creusa that she may suffer the due penalty; after that (1269–74) congratulates himself on his escape; then, noticing that Creusa is at the altar (1275–8), says that such sanctuary will not help her; finally (1279–81) he calls the attention of the others to her position. If the altar is on the stage and he has entered by a parodus, he can take some time to notice her at it. M. says that 1275–8, followed by 1266–8, would go more fittingly after 1319. They would certainly give more force to the Pythia's *ἐπίσχες* (1320). But Ion wants Creusa to leave the altar that she may be seized (1306); he acquiesces in the rights of sanctuary as being established by the god, although he disapproves. See Introd., p. xxvi.

1261. ταυρόμορφον. So Achelous became a bull (S. *Tr.* 11, 509), Oceanus is bull-headed (*Or.* 1378), and Alpheus is *σῆμα ταυρόπουν ὁρᾶν* (*IA.* 275). Among the Romans Aufidus has the form of a bull (Hor. *Od.* 4. 14. 25) and Eridanus has the face of a bull (V. *G.* 4. 371).

ὄμμα = 'form'. Nauck shirks the mention of 'bull's eye' and reads *σῶμα*.

πατρός. Cephisus was Creusa's great-grandfather; her mother Praxithea was the daughter of Diogeneia, the child of Cephisus (Apollod. 3. 15. 1). *πατρός* may = 'ancestor' (see note on 267) or be an honorific title of a river-god, like 'Father Tiber'. The family seems to have degenerated from a bull to a viper! One may feel surprise at the boy's familiarity with Attic legend.

1262. τήνδε. This woman whom you are pursuing; he does not necessarily see her yet.

ἔχιδναν, both because of her treachery and the supposed evil influence of the glance of the creature's eye. Bothe quotes Diod. Sic. 3. 37 *ἀποφαίνονται ὄφεις διὰ τοῦ πυρωποῦ τῶν ὀφθαλμῶν ἀστραπῇ παραπλησίως ἀποτυφλοῦν τὴν ὅρασιν.*

1263. φοινίαν, 'deadly', because it was imagined of it, as of the basilisk, that it could kill with its glance.

1264. For the construction cf. 628.

ἧσσων = 'less hurtful', as though *ἧσσον βλαβερά.*

1265. See note on 1210.

1266. λάζυσθε. The word is not used by Aesch. and Soph. It is found also in 1402, *Ph.* 1660, *Rh.* 877.

τούς = 'her'.

ἀκηράτους, according to Paley, 'unsullied', though about to be defiled; according to V. 'delicate'.

1267. πλάκες, the uplands above the Phaedriades; but, as the next line shows, it was *from* here that she was to be hurled; *καταξήνωσι* would be more appropriate of the place where she fell. For the verb cf. *Med.* 1030, *Hipp.* 274, *Supp.* 503, *HF.* 285, *Tr.* 509, 760, *Ph.* 1145.

1268. ἅλμα: probably internal acc., not nom.

δισκηθήσεται. Cf. *Tr.* 1121 *πύργων δίσκημα πικρόν* (of Astyanax).

1271. 'While among helpers (i.e. the Delphians) I gauged your purpose', rather than 'I counted your mind as among the things that helped me', which could only mean 'this bitter display of hostility gave me an early knowledge of your intentions'. But this is very unsatisfactory, for her intention (i.e. to poison him) was the first evidence of her enmity, and he can hardly have anticipated any fresh attempt on him.

φρένας. For its meaning here cf. *Hec.* 746.

1273. Badham emends γάρ to γ' ἄρ', saying that these are the very particles required, but ἄρα has little point here (*γάρ* in origin *is γε ἄρα*).

περιβαλοῦσα. The metaphor is from casting a net, but it need not be made more explicit by substituting *δικτύων* (Dobree) for δωμάτων. The contiguity of that word with *δόμους* and *δόμος* in the next two lines should not trouble us. Nauck conj. *μυχούς*, V. Sybel *πυλάς*, despite the frequency of such repetitions in Eur.

1275. δόμος reinforces the idea; it need not be a climax, 'even the temple of A. if you reached it'.

1276. The line seems to be hissed out, but Eur. is prone to sigmatism. See note on 386.

ὁ σός: either (1) 'the pity you claim' or (2) 'the pity for you (i.e. which I might have felt)'. The passage is a rather clumsy attempt to make play with the tragic irony (cf. 331). He means: 'the persons who

demand pity are myself and my unknown mother (thus deprived of her son).' But it seems much less likely that he would be thinking of the mother who might not be aware of her loss than of the father who would have been deprived of the son so recently found.

1277. For the antithesis of *σῶμα* and *ὄνομα* cf. *Hel.* 1100.

1278. **πω**, a semi-colloquial use for *ποτε*. Cf. note on 546. V. takes it more literally: 'the name of my mother is left', i.e. 'I yet have a mother in name', meaning the Pythia (cf. 321); he thinks that the allusion prepares us for her coming entrance. But it must surely be his unknown mother, 'the name of mother can strongly appeal to me'. Bothe strangely explains: 'I still have a mother, as I am not killed'; but his own survival was no evidence of his mother's.

1280. If we retain *ἔπλεξ'· οὐ* (MSS.), we must put a question-mark after *εἰργασμένων*. But *οὐ* may have come into the text from the idea that the sentence should mean: 'she did not fear the altar of the god', the real meaning 'crouched at' not being recognized. The acc. is here used without a prep.; contrast *HF.* 974 *ἄλλος δὲ βωμὸν ὄρνις ὡς ἔπτηξ' ὕπο*. It is difficult to think that, as Badham suggests, *οὐ* is a corruption from *εἰς*. For intrusion of *οὐ* Paley compares A. *Th.* 473, 1047.

1283. **ἵν' ἔσταμεν** is to be taken with **θεοῦ**, meaning 'in whose sanctuary' or 'at whose altar'. Badham says 'by whose image', the god being identified with his statue.

1284. **ἐν μέσῳ** = 'between you'. W.-M., however, explains 'to hinder me', quoting D. 23. 183 *οὐδὲν ἂν ἦν ἐν μέσῳ πολεμεῖν ἡμᾶς*. (See Denniston on *El.* 797.) **κοινόν** seems against this.

1285. Here there is conscious irony. She is thinking of her liaison with Apollo; **δίδωμι**, as often, refers to a gift in the past. But her words will be understood as meaning that she is a suppliant at his shrine.

1286. Ion means: 'is that all that your piety comes to?' For the unmetrical *ἔκτανες* Portus conj. *ἔκαινες*; to this W.-M. objects because, he says, *καίνω* is used only once by Eur., in lyrics; but he has apparently forgotten *IT.* 27 *ἐκαινόμην*. He prefers *ἀπέκτας*, which would have been glossed with *ἔκτανες. κἆτ' ἔκτανες σύ* (or *με*) has been suggested, but neither pronoun is necessary.

τὸν τοῦ θεοῦ, 'one who belonged to the god'. He means as his minister, but he is his son.

1287. i.e. 'When I tried to poison you, you had ceased to be in the god's service.'

1288. The text is to be interpreted: 'I became my father's (i.e. Xuthus'); what I am speaking of is my real sonship (i.e. to Apollo).' He feels that he was and is *ὁ τοῦ θεοῦ*. V., who puts the colon after *ἐγενόμεσθα*, lays stress on the metaphysical distinction between 'becoming' and 'being'; he was temporarily the son of Xuthus, but in eternal reality the god was his father. But in this crisis Ion's

thoughts are little likely to be concerned with 'eternal reality'. It would not need philosophy to teach him that he had only become (i.e. been recognized as) the son of Xuthus that day, but had been Loxias' boy before. To account for the insertion of the unmetrical and otiose δ' in the text, several editors prefer *ἀπουσίαν* (Seidler), which would mean 'I was adopted by Loxias; I speak of the time when my father was absent.' The chief argument in favour of this alteration is that it makes *τότ'* in the next line somewhat easier; but that can quite well refer vaguely to the days of Ion's service in the temple. W.-M. prefers *ἀπουσίᾳ λόγῳ* (Kirchhoff): 'in my father's absence I became in name the son of Loxias.' For two dats. in different uses in the same line cf. 940 and V.'s explanations of 882 and 1251.

1289. 'I still belong to the god, as his suppliant: you no longer do, as having ceased to be his ministrant.' **οὐκέτι** (Dobree) makes the line smoother; if a verb were needed, it would be rather with *νῦν δ' ἐγώ*; if *εἶ* is to be retained, as it is by most editors, it is there to mark the difference of time from *ἦσθα* in the same person. V. puts a question-mark at the end of the line, translating: 'Then, I say, did not this real fatherhood belong to you formerly, and has it not passed to me?'

1290. **τἀμά** = 'my life'.

τότε, as in 1289, 'during the days of my temple-service', not, as it has been taken by some, 'when I tried to kill you'.

1291. If δ' is retained, Creusa goes on with what she had been saying, and gives a fresh reason for her attempt to murder Ion. The alteration to σ' is not necessary, as the pronoun is easily understood. Wakefield inserts it after *δόμοις* (where it was bound to drop out).

ἔκτεινα. The tentative aor. is used of an effort which has ended in failure. Cf. 1500 and S. *Aj.* 1127 *κτείνανται; δεινὸν εἶπας, εἰ καὶ ζῇς θανών.*

1293. **ἐπίμπρης.** She speaks metaphorically, cf. *Tr.* 892–3 *ἐξαιρεῖ πόλεις, πίμπρησιν οἴκους.* Ion assumes that the charge is intended literally and retorts with the contemptuous and incredulous *ποίοισι;*

1294. W.-M. says that Eur. is not sensitive to alliteration, comparing his propensity to sigmatism. See note on 386. But the quadruple alliteration with *π may* indicate scorn; cf. S. *El.* 544–5. Tennyson once said to his son: 'People sometimes say how "studiedly alliterative" Tennyson's verse is. Why, when I spout my lines first, they come out so alliteratively that I have sometimes no end of trouble to get rid of the alliteration.'

For *πανοῖς* see note on 195.

1295. [**οἰκεῖν** almost = *διοικεῖν*. Cf. *Heracl.* 245. E.E.G.]

1296–9. Lines in stichomythia should only be transposed with caution, but there are strong reasons for putting 1296–9 after 1303.

We then have together the three lines that play with the idea of *μέλλω*, and 1304 is a natural rejoinder to Creusa's statement that a foreign mercenary would not hold land in Attica. But it is not impossible to retain the order of the MSS. Then 1296 will indicate in what sense he meant to live in Athens as a right, and 1304 will mean: 'I can inherit what my father had, even if the fact that you have no children does not mean that I shall inherit what is yours.'

1297. τῶν Παλλάδος: either (1) 'the people of Pallas' or (2) 'what belongs to Pallas'. If we adopt *τῆς* (Musurus), perhaps we should supply *γῆς*, but this is awkward, when the words might agree. If they agree, E.E.G. would compare: 'What portion have we in David?' (1 Kings 12. 16).

1298. There may be a contemporary reference to windy demagogues, but it is very likely a variant on the common antithesis of *ἔργῳ* and *λόγῳ* ('swords' . . . 'words'). G. rather quaintly sees an allusion to Xuthus' dialect as a foreigner, but there was nothing in his language in the play to make it natural that it should be condemned as un-Attic by a boy who had had no acquaintance with Athens.

1299. ἐπίκουρος. She speaks contemptuously of her husband as a foreign *condottiere* who could not hold landed property in Attica.

οἰκήτωρ = one who owned the property he occupied, not a mere dweller in the land.

M. refers to V.'s note on this passage, but the argument in it is not very easy to follow. He thinks that Ion presents a dilemma. The fulfilment of ambitious hopes is either a certainty or not. If it is, what becomes of Creusa's contention that Xuthus had no rights in Attica, for he certainly expected them? If ambition is often disappointed, Creusa is not justified in attempting Ion's life for possibly harbouring ambitious designs. But we are told nothing about Xuthus' ambitious designs, and it is a great strain on the language to make *μέλλειν* (1300) refer to Xuthus' intentions as well as Ion's.

1300. For the tentative imperf. cf. 1326, 1408.

1301. μέλλων picks up *μέλλειν* (1300); so *μὴ μέλλων* = 'not intending merely'—but acting. The change of meaning to 'delay', by which Badham translates it, is unnecessary. But that is better than Hermann's 'if you were not destined to inhabit my house' or Paley's 'if *you* were not destined to die first'.

1302. Ion retorts: 'It is envy, not fear, that is prompting your action.' **εἰ** (= *ὅτι*) is commonly thus used with *θαυμάζω* (cf. 44), and sometimes with other verbs, e.g. *Alc.* 200 (*στενάζω*), *Andr.* 206 (*στυγῶ*).

1303. The property of the childless would become escheat to the State.

1304. ἡμῖν, Ion himself, rather than, as B., Ion and Xuthus.

ἀλλά = 'at least'; for its position in the sentence cf. 426 (Denniston, *G.P.*, p. 13).

πατρικῆς (Musurus) has been generally adopted for πρῑ γῆς (= πατρὶ γῆς) of the MSS. But W.-M. objects to it on the ground that it is not easy to supply the word with which it agrees: γῆς is not a suitable word to understand in apparent opposition to δόμους in the last line, and οὐσίας is not naturally supplied. Therefore he conj. πατρικῶν, thinking that the compendium representing -ων was lost. Mr. Page, on the ground that πατρικός is a prose word, not found in poetry outside comedy, suggests ἡμῖν δέ γ' ἅμα ⟨τῷ⟩ πατρὶ γῆς οὐκ ἦν μέρος; 'surely I have a share in the land together with my father', i.e. because my father has one. τῷ dropped out *metri gratia* when *AMA* became *AΛΛA* (cf. S. *Ant.* 436). This emendation has the further advantage of getting rid of the strange combination δέ γ' ἀλλά.

1305. G. thinks that there is a possible allusion to the famous skolion of Hybrias, quoted in Ath. 15. 695 F, ἔστι μοι πλοῦτος μέγας δόρυ κτλ.

ὅσ' = 'amounting to': cf. *IT.* 613 πλὴν ὅσ' οὐχ ὁρῶσά νιν. (See Platnauer's note.)

παμπησία. Cf. the use of the verb πέπαται (675). It is used by Eur. as a synonym for παγκληρία (814). W.-M. quotes it from A. *Th.* 817, Ar. *Ec.* 868, and says that its 'Vokalismus' shows that the word παμπασία early became Attic.

1306. Ion becomes irritated with Creusa's subtle arguing and orders her to leave her sanctuary. Her last taunt especially has angered him.

θεηλάτους. V. thinks that the word means that the god has driven her to his altar, and so she is his natural victim; but it is difficult to speak of a place to which one is driven by a god as a 'god-driven place'. In 1392 the word = 'god-sent'. But probably in 1306 the word means not much more than 'holy', the last part of the word having no precise significance. Badham conj. θεοδμήτους. Cf. *Hec.* 23. L. & S. give θεήλατος here the meaning 'built for the gods'.

1307. A somewhat irrelevant repartee made in order to bring in the tragic irony again. Creusa means: 'First find your mother and give her your instructions; you need not concern yourself with me.'

For the hyperbaton cf. *Heracl.* 719, S. *OT.* 1251.

1308. κτείνουσ': tentative. Cf. 1328.

1309. ἤν γ' = 'No, if', for, as J. says, οὐχ ὑφέξεις = 'escape'.

ἀδύτων. The word is used vaguely of the whole precinct, Creusa designedly using the name of its most holy part, one to which the ordinary visitant could not penetrate. In the same way the plur. γύαλα is extended to the whole sanctuary (233).

1310. This altar, like the ὀμφαλός (224), had στέμματα round it. Paley thinks that Creusa probably grasped them, as though they were suppliant boughs. Wecklein thinks that the words = 'in the holy place', comparing Ar. *Pl.* 39 τί δῆτα Φοῖβος ἔλακεν ἐκ τῶν στεμμάτων; For Ion's object in saying this see Introd., p. xxvi.

1311. τινα. She means Apollo, but Ion will understand her to mean Xuthus.

1312. φεῦ, 'out upon it', as constantly, expressing indignation rather than sorrow. It is used before general reflections. Cf. *El.* 367 and Denniston's note.

1312–19. Once more the words of Ion seem scarcely suitable for a temple minister. His indignation is so great that apparently strict grammar is upset. The tirade may have been inspired by contemporary abuses of the right of sanctuary; for this attitude cf. *fr.* 1049 *ἐγὼ γὰρ ὅστις μὴ δίκαιος ὢν ἀνὴρ | βωμὸν προσίζει, τὸν νόμον χαίρειν ἐῶν | πρὸς τὴν δίκην ἄγοιμ' ἂν οὐ τρέσας θεούς. | κακὸν γὰρ ἄνδρα χρὴ κακῶς πράσσειν ἀεί*, and the herald's sarcastic words in *Heracl.* 259 *δεῦρ', ὡς ἔοικε, τοῖς κακοῖσι φευκτέον.*

1316. τοῖσι δ' ἐνδίκοις. *χρή* never takes the dat. The construction here must be explained either (1) as an anacoluthon: he begins as though he were going to say *καλόν ἐστι* as in the last line, and then alters the form of the sentence, or (2) as an aposiopesis; he breaks off, as the dash printed in O.C.T. indicates, or (3) as a rather loose dat. of advantage. It need not be a very violent anacoluthon if, as Mr. Page has suggested to me, we take *τοῖσι δ' ἐνδίκοις* with what precedes; sc. *καλόν ἐστι θεῶν ψαύειν*, putting a stop at the end of 1316 and a comma at the end of 1317, as *καί* in the next line makes probable. The abruptness of 1317 might be removed by reading δ' after *καθίζειν*, which would naturally have dropped out when *τοῖσι δ' ἐνδίκοις* was taken with what follows. The change of construction of *χεῖρα* to *ἐνδίκοις* is not unnatural, and might (I suggest) be removed by reading *πονηρᾷ χειρί*. All of these are more likely than the suggestion that *καθίζειν* is trans. with the subject *τοὺς θεούς* understood, meaning 'to establish sanctuary for the righteous'. This would be especially difficult just after *βωμὸν ἵζειν* (1314) with a totally different meaning. Dobree conj. *τοὺς δέ γ' ἐνδίκους*: the dat. may have been written by some one who thought that *ἐχρῆν* required it, and then *γε* dropped out. F. W. Schmidt conj. *τοὺς δ' ἀναιτίους*, which is somewhat remote from the text.

1317. ἐνδίκοις . . . ὅστις . . . . We have the opposite construction in *HF.* 195–7 *ὅσοι δ' ἔχουσιν, . . . ἀφεὶς . . . ῥύεται.*

ὅστις ἠδικεῖτ' is generic. It stands for *ὁ ἀδικούμενος*, and is accommodated to the tense of *ἐχρῆν*.

1318. ἐπὶ ταὐτό, either (1) 'visiting the same altar', or (2) 'having recourse to the same protection'.

1320. *Entrance of the Pythia.* She has brought the cradle, because she knows that Ion is departing, and she feels it right to give him such clues as she can. Further, she wants to stop the sacrilege and to bid good-bye to her foster-son. She has no idea that the cradle will show him that the suppliant is his mother; the important part that she is to play in the denouement is unknown to her. It is rather

like the entrance of the Theban herdsman in the *OT.* of Soph.: he has been sent for to give information about the 'robbers' who attacked Laius, but his coming is used to reveal the story of Oedipus' birth, or of Malvolio in *Twelfth Night*, who is fetched to bring Viola's clothes, but, when he arrives, reveals the plot against himself.

As we hear nothing of any consultants of the oracle that day except Xuthus, we can assume that the Pythia is able to leave her post inside the temple.

1321. **θριγκοῦ** = a low kerb protecting the adytum from intrusion. B. suggests that *τοῦδε* shows that the doors in the back-scene were open, so that it was visible.

With the reading of the MSS., **ὑπερβάλλω** must be intrans., see note on 929. If we accept **πόδα** (Boissonade), the construction = *βάλλω πόδα ὑπὲρ θριγκοῦ*; but *ὑπερβάλλω* usually takes the acc. of that which is crossed or passed. Cf. *Alc.* 795. So Dobree conj. *θριγκοὺς τούσδ'*, which W.-M. adopts; but it is difficult to see the reason for the plur. Dindorf conj. *θριγκὸν τόνδ'*.

1322. **σῴζουσα νόμον** goes better with *προφῆτις* than, as Paley takes it, with *ἐξαίρετος*; either is better than with *ὑπερβάλλω*.

1325. The unmetrical *λεγόμεσθ'* has been emended by Elmsley to *λεγόμεθά γ'*, which I find preferable to either *ἐλεγόμεθ'* (Badham) or *λεγώμεθ'* (M.). This is for *γοῦν* analysed, as in *ἀλλὰ γοῦν* it usually is, meaning 'but at all events'. Cf. *Heracl.* 689, S. *El.* 232, etc.

1327. For **καὶ . . . δέ**, cf. 1608. There are a few other examples in Eur. but only one in Soph. See Denniston, *G.P.*, p. 200.

1329. **προγονοῖς**: accented thus by M., J., and G. W.-M. and most other editors and also L. & S. give it the same accent as the word that means 'ancestor'. The word (= stepchild) does not appear before this passage. Pollux (3. 26) gives it as the word for *τοῦ δευτέρου γάμου προγεννηθείς*.

1330. **ἡμεῖς** = 'we stepsons' rather than simply 'I'.

1331. *λεῖπε δ'* (Herwerden) is an unnecessary alteration of **λείπων** (MSS.), although an improvement, since *λείπων* is prior in time to **στείχων** with which it is coupled; the sentence continues with *ἔλθ'* (1333).

1333. *καθαρῶς* (MSS.) is defended by Paley, but **καθαρός** (Porson) is better as the next line begins with it and the sense is smoother.

1334. **τοι** shows that Ion regards this view as axiomatic; he had assumed it to be the right one in 1328.

1335. **μὴ σύ γε.** Cf. 439. But here the pronoun is emphatic; the Pythia tells Ion that, whoever takes vengeance, *he* must not do so now, as it would be sacrilege.

1337. **χερός** (MSS.) is justified, as W.-M. shows. For *χείρ* (= 'arm') he quotes Hdt. 2. 121 *ἀποταμόντα ἐν τῷ ὤμῳ τὴν χεῖρα*, Galen, 2. 166, where after the description of the whole arm the words follow: *εἴρηταί μοι σχεδὸν περὶ πάντων τῶν ἐν ταῖς χεροὶ μορίων*, and Diod. 4. 76

(ἀγάλματα) τὰς χεῖρας ἔχοντα καθειμένας καὶ ταῖς πλευραῖς κεκολλημένας. Elmsley's emendation (see App. Crit.), though ingenious, is unnecessary. Of course it is impossible to take χερὸς ἄγγος together (like English 'hand-bag'). χερός goes closely with ἀγκάλαις, and ἐμαῖς with the whole phrase.

1338. ἐν στέμμασιν. Either (1) Creusa had put them there in token of supplication or (2) they had been put on at Delphi to show that they were the property of the temple.

1340. νέος. The new tale is simply ἐν τῇδε of the last line. Ion had heard the rest.

1341. αὐτά, 'the facts' rather than 'the relics'; if the latter, it would be better to read τάδε for τόδε in 1342.

1342. τόδε is governed by **ἔκρυπτες** as well as **λαβοῦσ'** (so there is no hyperbaton), **ἡμᾶς** by ἔκρυπτες. **πάλαι** might be taken with ἔκρυπτες (= 'all this while'), but it is easier to take it with λαβοῦσ' (= 'long ago'). λαθοῦσ' (Paley) is not wanted, though it makes the line smoother. In *IT.* 1018 L reads λαβεῖν, P λαθεῖν.

1346. πόθεν; 'for what reason?' Cf. A. *Ch.* 515.

1347. 'Loxias then inspired me with the thought.' **ἐνθύμιον** is an adj., cf. *HF.* 722. The real obj. of **τίθησι** is σῶσαι, ἐνθύμιον being, as B. says, a supplementary predicate. Ion interrupts, breaking the sense, because of the exigencies of stichomythia, not, as V. thinks, because the Pythia pauses, finding it difficult to say that the keeping of the cradle was prompted by Loxias.

1348. For δράσειν (MSS.) cf. *IT.* 938 (where it depends on κελευσθείς) and *Med.* 748 (where it comes more naturally after ὄμνυ). **δρᾶσαι** (Musgrave) is to be preferred, as answered by σῶσαι in the next line.

1350. For the alternative to complete the possibilities W.-M. compares *HF.* 1106 τίς ἐγγὺς ἢ πρόσω φίλων ἐμῶν;

1352. ἐκφέρεις is the opposite of κέκρυπται (1351); for its use cf. *Hipp.* 650.

ζητήματα = 'means of search', 'clues'.

The line is not usually printed as a question.

1353. 'Yes, now that the god (i.e. Phoebus) desires it.' There is nothing to show that the phrase expresses resignation, as V. says.

1354. μακαρίων. μακαρία (Hermann) gives a more natural construction, but the change is unnecessary.

φασμάτων = 'revelations'.

1355. ἐκπονέω is used by Eur. with a variety of meanings; in this play we have it in different senses in 375 and (compounded with σύν) in 740. Here it = 'search with toil for'. V., giving it the meaning of 375 ('force to thy will'), interprets 'take them by force from your mother (i.e. myself)'. But could Ion possibly be expected to understand the words in this sense? His answer shows that he does not.

1356. The MSS. assign this line to the Pythia, but it should be given to Ion. It would be absurd for her to advise him to scour Europe and Asia, and then afterwards tell him to begin his search at Delphi. But it would be a natural enough remark to come from the impulsive boy. Paley, however, clings to the attribution to the Pythia, making the line refer to the Asiatic coast's taking the name Ionia from Ion's visit. But he did *not* visit it in search of his mother. If the line is assigned to Ion, we must read **γ'** (Kirchhoff) for **δ'**.

'*Ασίαν is unmetrical. We must read either **'Ασιάδ'** (Scaliger) or **'*Ασίδ'** (Nauck). The former is an adj. with *γῆν* understood, cf. *Tr.* 748; it is used in agreement with a noun (*χθών* or *γῆ*) in this play 74, 1586. The phrase recurs in *Tr.* 927.

1357. γνώσῃ τάδ' αὐτός, 'I leave you to decide'. Cf. the similar use of **εἴσῃ** in *Hel.* 811, *IA.* 675. It comes much better as an answer to Ion than as the conclusion of a sentence: 'after personal inquiry you shall come to knowledge of the facts'. We do not get real confirmation of that meaning here from *Med.* 1223, for there the object is expressed definitely.

1359. It was an inward prompting from the god (1347), not an explicit command that determined her action.

1360. She obviously does not know that Apollo is the father.

The line in L has seven feet. We can reduce it to proper length by omitting either (1) **οὕνεκ'** (as Paley) or (2) **λέγειν** (as W.-M.). If the former, we may justify **ὅτου** as a causal gen. comparing *Alc.* 5 *οὗ δὴ χολωθείς*: if the latter, we may justify **ἔχω** (= 'understand'), comparing *Alc.* 51 *ἔχω λόγον δὴ καὶ προθυμίαν σέθεν*, *Or.* 1120 *ἔχω τοσοῦτον, τἀπίλοιπα δ' οὐκ ἔχω*. *λέγειν* would have been added as a gloss by a scribe who did not understand this use. Badham, denying that *οὕνεκ'* could be omitted here, deletes *ἐβούλεθ'* and reads *ὅτου δέ γ' οὕνεκ'*, but it is difficult to see what *γε* is doing there. Paley has an alternative conj. *οὐ λέγω*, keeping *οὕνεκ'*.

1362. ἔχοντας. See note on 955.

1364–8. It would have been more effective if the Pythia had ended with her embrace of Ion at 1363, and the lines that follow are not sufficiently good to warrant her continuing the speech. Why should she tell him to decide for himself when he said that he meant to scour Europe and Asia, and then suggest the order of his search? He was on one false tack; she puts him on another only because she had made the same wrong guess as Xuthus had, for the reason given in 44–5. V. would retain the lines, which he says are absurd as the play is ordinarily understood. But why? According to his own view it *was* a Delphian who was the mother; according to the ordinary view it *was τις Ἑλλάς*. But if the Pythia was, as V. is inclined to think, the mother, why should she gratuitously give him a clue, when she does not contemplate discovery being made, and,

in fact, considering her office could not have it made? If V.'s view were right, the lines really would be unsuitable.

1364. ἄρξαι, with the O.C.T. punctuation, is an aor. imper. mid. Some editors prefer to put a comma after χρή and take ἄρξαι as an aor. infin. act.: 'as to the point at which you ought to begin your search'. The line is rhythmically poor, as it trisects.

1365. Sc. ζητεῖν χρή.

1366. ἐς ναοὺς ἐξέθηκε. Cf. 1400, *Ph.* 24.

1367. ἐξ ἡμῶν ἔχεις ἅπαντα. Cf. *Ph.* 953 τὰ μὲν παρ' ἡμῶν πάντ' ἔχεις.

1368. She has no consciousness of the real truth. She may have been conscious that the god co-operated with her pity (47) to make her save the child; she knew that it was he whose oracle had given him to Xuthus. But she goes away ignorant that Creusa was the mother and Apollo the father. It is fairly clear that she leaves the stage at this point, though apostrophized in her absence by Creusa (1453). V. has a stage-direction: 'she retires, but remains watching at the door of the temple'; he puts her exit at 1425, but gives no reason.

1370. ἐκεῖσε refers here to a point of time, not of place.

1371. ἀπημπόλα means something like 'disposed of', lit. by sale. Eur. is fond of the word. Cf. *IT.* 1360, *Ph.* 1228. In *Tr.* 973 it is used of Hera selling Argos to the barbarians. *Med.* 910 παρεμπολῶντος. There seems to be a suggestion of something underhand in the use of the word, 'smuggled away'.

1372. ὑπέχω, like ἐπέχω, is used of giving the breast. Cf. Plu. *Rom.* 21 νηπίοις θηλὴν ὑπέσχεν. ἐπέσχον is the word in 1492; hence Dobree would read ἐπέσχον here.

1373. οἰκέτην. For the noun used as adj. see note on 270.

1374. τά has to do duty with δαίμονος as well as θεοῦ. Wecklein conj. τὰ δὲ τοῦ (for τοῦ δέ), an unsatisfactory rhythm.

1375. The acc. of duration would regularly go with the imperf. Here the aor. infin. denotes a completed act or state without reference to time. Cf. 1349 σῶσαι, which refers to something continuous.

1376. βίου is explained by B. as either (1) the gen. of possession, depending on τέρψιν implied in τι, or (2) an indeterminate gen. of reference. [To these may be added (3) that τερφθῆναι takes the construction here of ἀπολαύω or ἐπαυρίσκομαι. E.E.G.]

1380. οἶσον (MSS.) is impossible; there is nobody who can be addressed, and οἶσα (1. aor.) is a very late form (except Hdt. 1. 157 ἀνοῖσαι). οἴσω (Brodaeus) must be right.

1384. When the cradle was dedicated, it would be sacred and could not be opened. Thus it would not be known if Ion was the son of a slave. He is no longer as confident on this point as in 556.

1385. καίτοι τί πάσχω; Used when a person is going to change his mind, cf. *Med.* 1049 and (without καίτοι) 879.

προθυμίᾳ = the zeal that Phoebus felt that his object should be

achieved rather than zeal on Ion's behalf. So it = 'set purpose' rather than 'favour'.

1386. *ὃς ἔσωσε* (MSS.) is unmetrical. Portus emends to *ὡς*, 'since he preserved'. W.-M. adopts *ὅς γ'* (Stephanus). Dobree conj. *σέσωκε*, but Paley (in his small school edition) questions whether this perf. occurs so early in Attic (though he prints it in his text). Certainly it is not found earlier; so it is risky to adopt it.

σύμβολα ('tokens'): cf. *El.* 577, where see Denniston's note. In *Rh.* 573 *σύμβολον* = 'watchword'.

1388. The same fatalism is expressed in *Heracl.* 615 *μόρσιμα δ' οὔτι φυγεῖν θέμις*, and many passages in Greek tragedy.

οὐδ' should probably be kept, as *οὐδέποτε* (here divided) is stronger than *οὔποτε*.

1390. The *σύνδετα* were the fastenings of the covering of the cradle.

φίλα. B. translates 'dear tokens'; they were dear to him as giving a clue who his mother was, not, as Paley thinks, as the toys of his infancy, for he would never have come to know them owing to his exposure.

At this point he takes off the wrappings and, as W.-M. remarks, Creusa begins to display her emotion by dumb show.

1391. **περίπτυγμα** = 'covering', not 'what is covered'. According to this view *ἀντίπηγος* is an ordinary possessive gen., not, as B. takes it, a gen. of definition.

1392. **θεηλάτου.** Cf. note on 1306. It is neuter here.

1393. **πλεγμάτων**: the plaited work of the cradle. Cf. 37.

1394. For the dat. cf. 353 and S. *OT.* 735.

1395. **τῶν ἀνελπίστων.** The gen. is better taken as partitive, lit. 'sight among things unhoped for', than, as by V., objective, 'revelation of the incredible'.

1396. V., followed by G., keeps *σιγᾶν* (MSS.). He translates: 'You can be secret to my knowledge more than once already.' He explains that after her first outbreak (1395) Creusa is incapable of speech. While all watch her, waiting for her to speak, she maintains a long silence. Ion thinks that she is pretending some secret knowledge of the cradle in order to save her life, and taunts her with her secrecies, the story of the pretended friend, and the plot to assassinate him. But it is difficult then to see why she should at once say that she cannot be silent. Further, the tense of *οἶσθα* is then wrong; it should be *ᾔδησθα* which is proposed by W. Dindorf (*πάροιθ' ᾔδησθα*).

Her answer justifies the alteration of *σιγᾶν* to **σίγα**. M., reading this, like Badham thinks that this line is the beginning of a sentence interrupted by Creusa. Badham would have continued with something like *ἀνόσια φωνήσασα καὶ πάντολμ' ἔπη*. Paley, followed by B. and J., proposes *σίγα· πολεμία καὶ πάροιθεν ἡσθά μοι*. He thinks that the corruption arose through *πολεμία* being shortened to *πολία*; when this became changed to *πολλά*, *σύ* was added to fill the line.

η and οι are often confused in MSS. (cf. 1351). Hartung conj. *σίγα σύ. πολλὴ καὶ πάροιθεν ἦσθά μοι*, i.e. 'you were too much for me before'. But W.-M. contends that the examples (D. 40. 59 and Strabo 17. 1. 12. 797) are not enough to justify this, and in *Hipp.* 1 πολλή has a different meaning, 'famous'.

The MSS. assign this line to the Chorus, but they have taken no part in this scene and are silent till 1510. Bothe prefers this attribution, explaining that the Chorus are reminding Creusa that she had known how to be silent before (about the plot against Ion); so she must be silent now and not mention her intercourse with Apollo. M. thinks that the heading refers to the Chorus of Delphians who rush in with Ion. But they are not really a chorus, such as the subsidiary chorus in the *Hipp.* If the lines were said by them, what would μοι mean?

1397. Cf. *Ph.* 1276 *οὐκ ἐν αἰσχύνῃ τὰ σά.*

1398. The crasis in the MSS. is for *ὃ ἐξέθηκα*; this is very likely right, and may have led to the intrusion of 1399, which is somewhat otiose, when the reading was supposed to be *οὗ*, which Musurus conj. In 1399 Badham sees padding in γε and μοι, B. with truer insight sees 'marks of tenderest pathos'.

1400. This line also has been suspected. The Cecropian caves suggest the cave of Aglaurus which lay some 70 yards east of what has generally been identified with the cave of Pan, in which the babe was exposed (938). We can only keep it by supposing that as *Κεκροπία πέτρα* (936) was used of the whole line of cliffs, so the caves of Cecrops might be any caves in them. Cf. *El.* 1289 (of the Areopagus) *πρὸς ὄχθον Κεκροπίας εὐδαίμονα.*

1402. The same followers were addressed in 1266 and 1279.

1403. **ξόανα** = carved figures with which the altar was decorated.

1404. This represents a form of imper.: 'Kill, and spare not.' Hermann proposed *οὖν* = 'then you must end in killing me', which is forced; Paley, very tentatively, *σφάζοντες; οὐ λήγοιτ' ἄν;* 'What? killing me? Please stop', which is comic.

1405. **τῶν τε σῶν** ('thy concealed possessions') can be kept, though *τῶν τ' ἔσω* (Tyrwhitt) is attractive. V. says that *κεκρυμμένα* is part of the same legal metaphor as *ῥυσιάζομαι λόγῳ* (1406). 'Probably *τὰ κεκρυμμένα* was the term used for property which a debtor was said to be concealing, upon a representation (*λόγος*) of which fact the creditor would obtain leave to seize them as a *ῥύσιον*.' If that were so, it would have to be Ion who interpreted the use of *κεκρυμμένα* in that way; it would come most unnaturally from Creusa. V. gives no authority for the use, which he says is probable.

1406. **ῥυσιάζομαι.** Cf. 523. W.-M. interprets: 'I have *ῥύσια* taken from me by mere talk.' But, if *ἀνθέξομαι* is lit., she is doing more than merely talking. Jacobs suggests *δόλῳ*, which may be right.

1407. Creusa's reply means: 'It is not a case of distraint, but of finding one's own property.'

1408. **ἔκτεινες**: tentative imperf.; cf. 1300, 1326.

1409. W.-M. redivides *παῖς γ' εἶ· τὸ δ' ἐστί*, i.e. 'you are not only *φίλος*, but, being my child, are *φίλτατον*'.

1410. **λήψομαι**: 'I will catch (i.e. convict) you', cf. 1420 *λάβῃς*. We need not suppose that Creusa gives this a second meaning, 'embrace'. H.B.L. translates: 'Catch thee out', 'catch thee in my arms'. But she means that she wants nothing better than to be put to the test. It will prove her right; she will *not* be caught out. V. has an amusing interpretation. He reads *κάλως* ('cables'), and (keeping δ' of the MSS.) regards it as governed by both *πλέκουσα* and *λήψομαι*: 'Stop twisting the rope, and I will take it.' He thinks it is a metaphor from rope-making with two people, one twisting and the other taking off the successive lengths as finished. He calls attention to the use of *πλέκω* of weaving plots, for which we can compare 826.

1416. **τόλμα**. The final syllable is short. Either therefore we must read (1) *ἦ γε τόλμα σου* (Jodrell) or *ἤδε τόλμα σου* (W.-M.), or (2) *ἡ τόλμη γέ σου* (Dindorf); the latter would be a variant form for which we can compare *δίψη, πείνη, πρύμνη* as variants on *δῖψα, πεῖνα, πρύμνα*. It appears in the papyrus of S. *Ichn.* 11.

1417. **σκέψασθε** is said either to the Chorus or to Ion's followers. As punctuated in O.C.T. it = 'please, observe'. Most editors print without any stop after the word and without supposing an aposiopesis. B. explains as = 'search for', a somewhat rare use of the verb for which he compares Isocr. 21. 17; Paley, 'as if she had added *εἰ ἐνταῦθα ἔνεστι*'; G., 'voyez donc', but with a stop at the end of the line; for this meaning *ὄψεσθε* (F. W. Schmidt) would be more natural.

The *Perikeiromene* of Menander, as is pointed out by M. Andrewes in *C.Q.* xviii, pp. 5–6, largely derives from this recognition, even in the language, in the scene where Pataecus has to state the contents of the chest which his daughter has preserved from her babyhood. Such scenes show to what an extent Eur. was the real founder of the New Comedy. Satyrus in his life of Eur. (Arnim, *Supp. Eur.*, p. 5, col. vii. 1) says that he brought to perfection *τὰ συνέχοντα τὴν νεωτέραν κωμῳδίαν*.

1419. **ἐκδίδαγμα** = 'sampler'.

1420. **λάβῃς**: cf. 1410.

1421. We need the acc. here to be in apposition to *μορφήν* in the last line. For the form *Γοργών* cf. *Rh.* 306.

ἠτρίοις properly = 'threads of the warp'.

1424. There is a general agreement to regard this line as corrupt, which is opposed by M. and G., but no very satisfactory explanation has been offered. G. translates: 'Voici le tissu . . . c'est vrai comme un oracle' (reading *ὥς*). The best sense seems to be, 'since we are

discovering what the oracle meant'. But there had been no oracle about Ion's mother; we should have to regard the Pythia's words vaguely as *θέσφατα*, and there was nothing in them to show that the *present* inquiry was to help him. The Pythia had said (1347) that Loxias had inspired her to keep the *σύμβολα*, and (1368) that he *μετέσχε τῆς τύχης*. But, as in 47, it is a thought which she feels to be divinely inspired, and not an actual oracle, which has determined her conduct. For these reasons I find it difficult to accept Mr. Page's *ὅσι'* for *ὡς* ('we find this oracle holy', i.e. 'true'). V., who in his edition had conj. *τόδ' ἔφθασας σὺ φάσμαθ' ὡς εὑρίσκομεν* (i.e. 'you described it rightly before it was shown'), in his later work, *Euripides the Rationalist*, interprets the text somewhat tendentiously: 'here is your meaning after the fashion in which we trace prophecy.' He explains it as meaning that the shawl is *not* really what is pretended. There is only the same sort of resemblance as we trace between prophecy and fulfilment. But this would be a quite impossible remark for the pious Ion to make. Other (not very convincing) emendations are: (1) *δεσμά θ' ὡς εὑρίσκομεν* (Musgrave) where *δεσμά* = *σύνδετα* (1390), (2) *λεχθὲν ὡς εὑρίσκομεν, θέσφατα* being regarded as a gloss (B.). Better are (3) *ἰδού· τάδ' ἔσθ' ὑφάσμαθ' ὥς σφ' εὑρίσκομεν* (Badham), and (4) *ἰδού· τόδ' ἔσθ' ὕφασμ', ἔφησθα θ' ὡς εὑρίσκομεν*, an unpublished emendation by Prof. A. Y. Campbell. He translates: 'and your assertions tallied every time with our discoveries'. He explains that there has been a series of questions, answered in every case correctly, but Ion does not tell her till the end when he holds up to view the *ὕφασμα*. For *ἔφησθα* he quotes, among other exx., Pl. *R.* 613 E *ἔφησθα σὺ εἶναι ἀληθῆ λέγων*. This emendation seems to me at any rate as probable as any that have been made.

1425. χρόνιον. W.-M. says that Eur. frequently has this word in his later plays, Soph. first in *Ph.*, Aesch. only in choruses. Here it must mean 'seen after long time'. V. says that the emphasis falls on it and is Creusa's excuse for not recognizing the work, which is not really hers. But there is not a particle of evidence for this.

παρθένευμα = 'maiden-work'; cf. *Ph.* 1265; below in 1472 = 'maidenhood'.

1426. Ion will not admit more than a lucky guess. ***εὐστοχεῖς*** (Pierson) is neat, but not necessary.

1427–9. The MSS. assign 1428 to Ion, in order to keep the stichomythia, but, even as a question, it comes unnaturally from him. His knowledge of Athenian things is very remarkable; but Creusa had not told him this part of the story in her conversation with him (265 ff.). *ἀρχαῖον* too is left very much in the air without *δώρημα*. G. transposes 1430–1 before 1428; but *δρᾶν* and *χρῆσθαι* need *λέγει* before. In 1427 he reads *ἀρχαῖόν τι, πάγχρυσοι γ' ἔνι*: he justifies *ἀρχαῖόν τι* by quoting Men. *Epit.* 169 *διάλιθόν τι*, and *ἔνι* with

plur. subj. (cf. 1146) as Homeric usage, and feels that it is confirmed by ἔνεισιν (1432); but he does not explain γε. Emendations of 1427 are numerous; the best is ἀρχαίῳ . . . πάγχρυσον (W.-M.); the second adj. goes much better with δώρημα than γένος; χρυσοῦν γένος, to the use of which V. appeals, is not a warrant for πάγχρυσον γένος. Most editors read with Heath γέννι (for the synizesis could be compared Ἐρινύων in *IT.* 931, 970, 1456, etc.). However, it is unsuitable, as the snakes, not merely their jaws, were of gold. Adopting this (1) Porson conj. δράκοντε μαρμαίροντε πάγχρυσον γέννν: (2) Badham δράκοντε σαρκάζοντε παγχρύσῳ γέννι: (3) Toup πάγχρυσοι γέννν. Other conj. are πάγχρυσον γένος (Reiske) and πάγχρυσον γάνος (Paley). The last is suggested by A. *Ag.* 579 ἀρχαῖον γάνος, which is used of bright armour, but the correct reading there may be ἀρχαίοις, agreeing with δόμοις.

1428. ᾗ is generally accepted: 'the gift of A. who bids rear children therein'. But ᾧ (W.-M.) is an improvement, giving the proper case for ἐντρέφειν to govern. In 25 the simple verb is used with ἐν and the dat.

1429. M. believes that Ion's followers express incredulity at the idea of guardian snakes, and that Creusa answers them with γε: 'Yes, in imitation of Erichthonius.' But would the Delphians be likely to feel astonishment at the use of serpents as amulets? Even if they did not know the story of Erichthonius or the guardian snake of the Acropolis, they might remember that the serpent was the symbol of Asclepius, the healing god. See also note on 22. It seems better to take γε as epexegetic. W.-M. translates 'nämlich'.

1430–1. 'Bids them do what, make what use of the golden bauble?' The infinitives are governed by λέγει (1428). Cf. 1012.

1431. νεογόνῳ. In 31 the form is νεογνόν.

V.'s interpretation of the play demands that the 'necklace' found in the cradle should really be the bracelet which Creusa had handed over to the old man; he says that the embrace which follows (1437) gives an excellent stage opportunity of showing that it is no longer on her arm. But we have never been told that the bracelet represented snakes, though it contained snake's poison. Also she need not have given the whole bracelet to the old man but only the pyx that contained the poison. There would have been nothing improbable, moreover, in the design with its special associations for the Athenian royal family being repeated in two ornaments, almost like a family crest.

1432. Here V. is most unfair. He stresses the force of ποθῶ and says: 'He now longs for her to succeed. He prompts her, and when she pauses probably gives her a glimpse.' We look in vain for any evidence of the truth of these statements.

1433. V. says in his Introduction (or makes Cephisophon say) that Creusa remarks: 'There might be a wreath.' But she says definitely

that she put one there, which (*εἴπερ ἔστιν*) was still green. **V.** thinks that an olive-wreath, freshly cut at Delphi, was slipped in at the last moment.

1434. The MSS. read *'Αθάνας* by dittography of *σ*. Because of this and in order to bring the line into conformity with the usual legend that Athena made an olive sprout from the Acropolis, Nauck reads *'Αθάνας σκόπελος* (Stephanus) *ἐξηνέγκατο* (Scaliger), 'which the rock of A. brought forth'. That version of the story Eur. followed in *Tr.* 801; but here he may be giving a variant that was less familiar, as with the tale of the Gorgon.

1436. ἀκηράτου. Cf. *Hipp.* 73. W.-M. compares Ibycus *fr.* 1 *παρθένων κῆπος ἀκήρατος*. Badham proposes *ἀγηράτου* (found in *IA.* 567 in a chorus) and compares what is said about the olive in S. *OC.* 694–706; but it would somewhat repeat *οὔποτ' ἐκλείπει χλόην*.

1438. 'Happy face to happy face.' The cheeks of the happy person can be described as *ἄσμεναι*. The alteration to *ἀσμένης* (L. Dindorf) gives more precision, but less poetry.

1439–1509. After the embrace there follows one of those operatic scenes, where the Chorus take no part, which are called in Arist. *Po.* 12 *τὰ ἀπὸ σκηνῆς*. In this after two iambic senarians Creusa is entirely lyrical, while Ion confines himself to iambic lines or parts of them; in 1500 he has a catalectic half-line. In some of such scenes, as in the *Electra*, both actors are mainly lyrical. There is no reason for the difference here that depended on the powers of the actors, as Ion's monody shows that the performer of his part could sing. But the words of Ion are cooler and less excited than his mother's; in fact at times (e.g. 1450–1) he is almost prosaic. We may compare the scene in *Andr.* 825–65, where the lyrical outbursts of Hermione are in contrast with the staid iambics of the *τροφός*.

1440. 'The god (i.e. the sun) will forgive my presumption.' Eur. sometimes speaks of the sun as *θεός*. See *Med.* 352, *Heracl.* 749, *Supp.* 208, 469. Helius cannot here be identified with Phoebus, whose part in the play would make this inappropriate. Creusa could hardly say that she prefers her son to his father. Cf. note on 886.

1441. ἐνέρων is governed by **μετά**. Cf. S. *OT.* 734, etc.

κατὰ γῆς seems redundant with **χθόνιον**, but cf. *Alc.* 237, where the words come together. *χθονίων* (Heath) agreeing with *ἐνέρων* is flat.

1444. Cf. *Ph.* 357 *φρονῶν εὖ κοὐ φρονῶν ἀφικόμην*.

1445. ἀμπτυχαί (*ἀναπτυχαί*) = 'expanse'.

αἰθέρος: fem.; cf. *El.* 991.

1446–7. ἀύσω, βοάσω are delib. subjs., for the fut. of *βοάω* is always in the middle form.

1448. Prof. Murray explains the scansion of **-τος ἡδονά; πόθεν** as an iambic tripody, followed by a dochmiac in 1449. W.-M., with stricter metrical orthodoxy, divides the lines between *ἡδονά* and *πόθεν*, giving an iambic metron followed by two cretics.

1450. πάντα = 'anything'.

1451. παρέστη. Here impersonal. In S. *OT.* 911 *παρεστάθη* has a subject (δόξα). W.-M. says that apart from this instance the word is not impersonal before Plato.

1452. ἔχειν. The infin. depends on the thought of the previous line, as though it had contained δοκοῦσα.

1453. In order to keep the sequence of dochmiacs W.-M. alters ἰώ to ὦ, producing a hypodochmiac, Nauck changes the order to *πόθεν, ἰὼ γύναι*, an ordinary dochmiac.

The priestess is apostrophized in her absence.

1455. ἀνὰ χεῖρα. It is difficult to give a parallel for this. B. explains 'by what hand' (ἀνά = via).

1457. δυστυχῆ, sc. ἦν.

1458. The line as in O.C.T. can be scanned as an anapaestic monometer followed by an iambic penthemimer. Paley's transposition of τέκνον, to the end of the line gives two dochmiacs. For this treatment of *τέκνον* cf. 1476, where W.-M. puts *τέκνον* at the end of the line, because, he says, trochees are there out of place and iambics follow the anapaests naturally, and 1498, where his transposition of it completes the iambic trimeter.

ἐκλοχεύῃ. For the pres. cf. 948.

1460. παρά governs γενειάσιν, not σέθεν (which = σαῖς).

πνέω: probably 'breathe', though, as W.-M. says, it can mean 'live'.

1463. ἄπαιδες . . . ἄτεκνοι. Cf. *Supp.* 966 *ἄπαις ἄτεκνος* and ib. 955–6 *οὐκέτ' εὔτεκνος, οὐκέτ' εὔπαις.* Above, in 1302–3, the words come in consecutive lines. The emphasis laid on an heir in what follows suggests that, with V., we might translate *ἄτεκνος* as 'heirless'.

1464. 'The house has a hearth, the land has a prince.' The possession of an heir made a reality of the *ἑστία*, the symbol of home life. Compare the French feeling for 'le foyer'.

1466. νύκτα can hardly be a cognate acc., despite the frequency of that construction with words meaning 'look', for that would mean 'gives a dark look', but is an acc. of the direct object, 'looks on the dark'. Cf. *Ph.* 377 *σκότον δεδορκώς.*

1467. With *ἁλίου* (MSS.) the scansion is a hypodochmiac, with ἀελίου (Hermann) a dochmiac. Cf. 719.

1468. πατήρ. Ion is thinking of Xuthus. He must now suppose that Creusa was the unknown woman with whom Xuthus had intercourse at Delphi, or that that was not the only occasion of his love-affairs before marriage—his dialogue with Xuthus would suggest that—but that when he married Creusa he was not aware of the previous meeting. We can compare the plot of Menander's *Epitrepontes*. At 1471 he learns that Xuthus is not his father. He is kept on tenterhooks till 1487 when, on hearing that he is Apollo's son, he is overjoyed that the god whom he had called his father really was so. He forgets for the moment the disapproval which he had previously expressed

at imputing such conduct to the god. Later in 1520 he remembers his former attitude and hints suspicion of the tale that Creusa tells of herself, as he had done when she told it of her pretended friend.

1469. How little Eur. was averse to the sound of repeated sigma is shown here where he has **ἧς** attracted for *ἣν*.

1470. J. quotes E. P. Coleridge's translation, 'my sins are finding me out'.

1471. **ἄλλοθεν** = 'from another source' (than you think).

Dindorf adds *σύ* after the first *ἄλλοθεν* to complete the iambic line. Cf. S. *Aj.* 210, where Porson adds *σύ* for metrical reasons. See note on 907. Nauck, assuming haplography, conj. *γε γέγονας*, which sounds like stuttering. As the line is Creusa's it *need* not be an iambic trimeter, but can be scanned as a cretic and dochmiac; but elsewhere (1452, 1497) she finishes Ion's iambic lines.

1474. **ὑπό** = 'to the accompaniment of'.

1476. For W.-M.'s transposition of **τέκνον** see note on 1458. But it is doubtful whether it is really necessary. The order in the MSS. gives a lecythion, which Mr. Denniston says is virtually an iambic dimeter in certain contexts.

1477. *ποθέν* (P) is adopted by B., J., and Paley, with a comma after *δυσγενής*, 'from some ignoble source'.

1478. For the fem. **Γοργοφόνα**, cf. S. *Aj.* 172 *Ταυροπόλα*.

1480. Cf. *HF.* 1178 *ὦ τὸν ἐλαιοφόρον ὄχθον ἔχων* (said to Theseus). Creusa is singing, and it would seem improbable that an iambic trimeter should begin with the first foot sung by one actor and the rest said by another. It is probably better to suppose that the first foot of Ion's iambic line is lost. W.-M. fills the gap with *μῆτερ*, Bothe with *λέγεις*. (For the loss of a repeated word cf. 1470, where Hermann thinks that *τέκνον* should be repeated). Mr. Denniston thinks that ⏑⏑–⏑⏑–⏑– (1480, 82, 86) is a species of prosodiac, a variant on the normal ⏑–⏑⏑–⏑⏑–. This would be followed by *θάσσει*, a spondee. So also 1482–3.

1481. **σαφῆ** as opposed to **δόλια** = 'trustworthy' rather than 'clear'. Cf. *HF.* 55 *φίλων δὲ τοὺς μὲν οὐ σαφεῖς ὁρῶ φίλους*.

1482. Some editors question whether there were nightingales near the Acropolis, though, remembering Soph., they admit their presence at Colonus. I can only say that I have heard them in the Palace Gardens, which lie a little to the north of the Acropolis.

1486. 'In the tenth month's-circle.' Phrases like this, which are frequent, are not real instances of hypallage, but the two nouns are, as it were, hyphened and the adj. agrees with the combination. Cf. S. *Ant.* 793 *νεῖκος ἀνδρῶν ξύναιμον*.

1487. **ὠδῖνα**: abstract for concrete (cf. 45) is in apposition with **σε**.

1489. The line as in the MSS. *might* be scanned as a hypodochmiac and cretic. But (1) it is improved by an addition which will substitute a dochmiac for a cretic, and (2) **ἐμᾶς**, as the line stands, must be wrong;

the *σπάργανα* were the work of Creusa, not of her mother; **παρθένια** reflects 1425 *ἱστῶν παρθένευμα τῶν ἐμῶν*. Editors who consider the second point only have emended *ἐμᾶς* to (1) *δὲ σᾶς* (Paley), (2) *δέ μου* (B.), (3) *δ' ἐμοῦ* (Barnes) 'of me as mother', (4) *δὲ νέας* (V. How does he scan it?). Those who also prefer the two dochmiacs keep *ἐμᾶς* and insert after it (1) *λάθρα* (M., cf. 14), (2) *φόβῳ* (W.-M.), (3) *δείματι* (G.), (4) *ἑκάς* (Badham).

1490. Some editors for 'metrical' reasons adopt W. Dindorf's *ἀνῆψα* (= *ἃ ἀνῆψα*), but the text will scan as a hypodochmiac, followed by a dochmiac. However, *ἀνάπτω* seems to be the usual word.

1491. **πλάνους** need not be a disparaging word, 'blunders', though she had called her work an *ἐκδίδαγμα* and denied that it was *τέλεον*. Rather 'where my shuttle wandered'.

1492. In 1372 *ὑπέσχεν* had a direct obj. *μαστόν*, and for that construction with *ἐπέχω* cf. Hom. *Il.* 22. 83 *μαζὸν ἐπέσχον*, E. *Andr.* 224–5 *μαστὸν ... ἐπέσχον*. Here the obj. is **τροφεῖα**, meaning 'food' as in S. *OC.* 341, though its ordinary meaning is 'payment for nurture', cf. 852. V., however, takes it in its usual sense and regards *τροφεῖα ματρός* as in apposition to the sentence. The three dats. are instrumental. As *ἐπέχω* = 'put to the lips', we must understand some other verb to govern *λοῦτρα*.

1493. **ματρός** after *ματέρος* (1489), cf. *Ph.* 151, 156.

1494. A strange use of **ἀνά**, perhaps to be explained as in 1455.

1498. The unmetrical reading of the MSS. is best mended by W.-M.'s transposition of **τέκνον**. Cf. 1458, 1476. Thus the iambic trimeter is completed and two dochmiacs follow. Paley provides four dochmiacs by adding *τάν* before *σάν* and omitting *ἐν*, which he calls 'worse than superfluous'. But fear is the chain that binds; cf. Hom. *Od.* 15. 443–4 *καταδήσῃ | δεσμῷ ἐν ἀργαλέῳ*.

1499. 'I threw away thy life.'

1500. **ἔκτεινα.** See note on 1291. She is referring, as the context shows, to the time when she exposed him, not to the events of that day.

ἔθνῃσκες: tent. imperf., 'I tried to kill you.' Cf. *IT.* 27.

οὐχ ὅσι' is rightly deleted by W.-M. as the contribution of some one who did not see that *ἄκοντος* was to be understood to balance *ἄκουσα*.

This half-line (with one syllable short) is Ion's only departure from the iambic trimeter or the opening part of it. It seems most improbable that G. is right in thinking that he sang this one half-line, when he had spoken the rest.

1501. As the line stands in O.C.T. we have a dochmiac and cretic. With *αἱ* inserted (Matthiae), as the sense seems to demand, we have two dochmiacs, as W.-M. shows, the first (*ἰὼ δειναί*) being like *-ον οἰωνῶν* in 1494. Alternatively we might secure two dochmiacs by repeating *ἰώ* (Hermann).

1502. **δεινά** (Barnes) must be right to give the antithesis. V. adopts **δείλαια** (Brodaeus) but does not indicate how it is to be scanned.

τάδε = the attempts made by Ion and Creusa on one another's lives.

1504–5. ἐκεῖθεν ἐνθάδε, 'hither and thither', 'to and fro'.

1506. μεθίσταται. For this word in the same metaphor cf. *El.* 1201–2 *πάλιν, πάλιν φρόνημα σὸν | μετεστάθη πρὸς αὔραν.*

δέ is like *γάρ*, as frequently. Cf. note on 179.

1508. For metrical purposes it is better to put **δέ** in 1509, so as not to break the series of anapaests.

1509. γένοιτο (W.-M.) is fully justified by the resemblance to *HF.* 95–6 *ἔτ' ἂν γένοιτ', ὦ θύγατερ, οὔριος δρόμος | ἐκ τῶν παρόντων τῶνδ' ἐμοὶ καὶ σοὶ κακῶν.*

ἐκ κακῶν = either (1) 'after troubles', cf. *Cyc.* 250 *τὰ καινά γ' ἐκ τῶν ἠθάδων*, or (2), as in the passage quoted above, 'to waft us from troubles'.

1510–11. The Chorus seal the lyrics of the actors with a distich. Cf. *IT.* 900–1. **ἀνθρώπων** can well be retained. Cf. S. *OT.* 1195–6 *βροτῶν | οὐδὲν μακαρίζω.* Of the two emendations, *ἀνθρώπῳ* (Badham) and *ἀνθρώποις* (Dobree), W.-M. naturally prefers the latter for the reason given in the note on 634.

πρός, 'looking at'. The prep. is commonly used with *βλέπω*, etc.

1512. μεταβαλοῦσα (intrans.) is used with *τύχη* in *HF.* 480.

1513. αὖ (Pierson) should be read for **εὖ**, which is redundant with *καλῶς. αὖθις αὖ* is common. Cf. *Or.* 279.

1514. Chance has certainly had its share in the events of the day. We can recall (1) the meeting of Ion by Xuthus, who had been told that the first person he should meet was his son, unless we accept V.'s view that Xuthus had been purposely delayed in the temple till Ion should be at the doors; (2) the word of ill omen spoken by one of the servants (1189) just before the wine was to be drunk; (3) the opportune arrival of the doves: we can hardly believe in H.B.L.'s theory that they were trained doves.

παρ' οἵαν . . . στάθμην. The construction is like that of *παρὰ μικρόν* or *παρ' ὀλίγον.* Cf. *Heracl.* 295–6 *παρὰ μικρὸν ψυχὴν ἦλθεν διακναῖσαι: IT.* 870–1 *παρὰ δ' ὀλίγον ἔφυγες ὄλεθρον. στάθμη* = 'line', being either a plumb-line or a metaphor taken from the race-course (= *γραμμή*). W.-M. compares Thgn. 945–6 *εἶμι παρὰ στάθμην ὀρθὴν ὁδὸν οὐδετέρωσε | κλινόμενος*, Pi. *N.* 6. 7 *ἄμμε πότμος ἄντιν' ἔγραψε δραμεῖν ποτὶ στάθμαν.*

βίου adds little to the sense, but serves, as B. says, to mark that *στάθμην* is used figuratively. He compares *Med.* 1245 *ἕρπε πρὸς βαλβῖδα λυπηρὰν βίου*, where also the metaphor is from the race-course. He translates: 'Within what a narrow line (of my life) I came of slaying . . . .'

1515. φεῦ. The interjection here expresses astonishment. Cf. note on 1312. In 1369 the repeated interjection expresses grief.

1516–17. In itself **ἆρα** may imply either an affirmative or negative answer, but here is to be explained as *ἆρ' οὐ.* Cf. S. *OT.* 822 *ἆρ' ἔφυν κακός;* where see Jebb's note. However, V. shows by his translation

that he takes it as *num*, but he has to force καθ' ἡμέραν into the unusual meaning 'in the clear light of day', for which, however, cf. A. *Ch.* 818, instead of its ordinary sense 'day by day'; cf. 124 τὸ κατ' ἦμαρ. Ion means 'everywhere and at every time one can see', not, as G., 'within the course of one day'. G. insists that the meaning of Ion must be that his experience is *un*usual; this demands taking ἆρα as = *num*. But surely we can say of this view, as he does of the view that he combats, 'elle est fausse'. Ion has just said how common reversals of fortune are.

περιπτυχαῖς: explained (1) 'embraces', i.e. the world embraced by the sun's course, (2), with Paley, 'circular orb', (3), with Musgrave and G., 'revolutions'. The first is probably best. Cf. *Ph.* 84 ἀλλ' ὦ φαεννὰς οὐρανοῦ ναίων πτυχάς.

τάδε is generally interpreted 'these reversals of fortune'. V. seems to take it of the secrets disclosed.

1518. μὲν οὖν: not together here (= *immo vero*), but μέν is answered by δέ (1520). Cf. 850 (without corresponding δέ).

1519. ὡς ἡμῖν almost = 'in my humble judgement'. ὡς gives a slight qualification to the dat. iudicantis. Cf. S. *Aj.* 395, *Ant.* 1161.

1520. This passage illustrates the difficulty of private communications in the presence of the Chorus (see Flickinger, *The Greek Theater*, p. 312). We must imagine that by a stage convention the Chorus are not supposed to hear what the audience could. The secrecy is stressed by μόνην, δεῦρ' ἐλθέ, ἐς οὖς. After all this is no more absurd than the stage-asides, which survived in modern drama till Ibsen caused their abandonment.

1521. The line is quoted by the Scholiasts on *Ph.* 911 and Ar. *Av.* 1647 with σοι for γάρ, which Wecklein and W.-M. adopt.

ἐς οὖς. Cf. 696, 911.

1523–5. For indic. after ὅρα μή cf. *Hel.* 119 σκοπεῖτε μὴ εἴχετε, *Or.* 208 ὅρα μὴ λέληθε. It differs from the subj. as being a warning about something which the speaker believes to be the fact; the subj. would leave the question open. The O.C.T. punctuates with a colon after μῆτερ and a question-mark after οὐκ ἐκ θεοῦ (1527). This represents the probable origin of the construction, but in Eur.'s time it is more natural to suppose that προστίθης and φῄς were regarded as subordinate to ὅρα.

1523. σφαλεῖσα. The word is used with this signification in *Andr.* 223. So Latin *labi* (cf. Prop. 1. 11. 15). νοσήματα is an internal acc. with σφαλεῖσα. Translate: 'Look whether it be not true that having been betrayed into a secret love, with the weakness that comes to young maidens, you are fastening the guilt upon the god.'

1526. τοὐμὸν αἰσχρόν = 'the shame that I should bring', not 'the shame that I should incur'.

1527. ἐκ θεοῦ: not specially Apollo, but any god; Ion believes that it was really a man.

1528. This passage suggests that Eur. believed Athena to have won her title *Νίκη* (cf. 457) from the help that she gave Zeus against the Giants.

1529. **Ἀθηνᾶν.** This is the spelling of the MSS. in *Heracl.* 350 and *Tr.* 979. But above in 454, where she is called *Νίκη*, their spelling is *Ἀθάναν*: so also in 1434.

1533–4. **ἐκπεφυκέναι . . . πεφυκέναι.** The tragedians are fond of repeating a word with and without a prepositional prefix; the compound word precedes the simple: e.g. S. *OT.* 133 *ἐπαξίως γὰρ Φοῖβος, ἀξίως δὲ σύ.*

1534. Creusa was not present when Xuthus gave his account of the god's oracle, nor had she seen him since. The Chorus had said 'give' in each of the three announcements of his message, but both she and the old man had fully believed that Ion was the son of Xuthus. She may now be reinterpreting their words, but more probably she is simply inventing, as she had invented the story of her supposed friend and, it seems, the picturesque details of the babe's exposure.

1535. Eur. is referring to the contemporary custom of adoption. For this the name of the real father had to be given. The child was then enrolled in the *ληξιαρχικὸν γραμματεῖον* of the deme of his adoptive father. In her explanation below, Creusa says that the oracle had (falsely) said that Ion was the son of Xuthus to make the adoption valid, since the name of his real father could not be revealed. He could not be described as the 'son of Apollo'. The fact that Creusa had been silent about his origin and had tried to kill him would be regarded as evidence against that.

1537. **ἀληθὴς ἢ μάτην.** There is the same antithesis in 275. If we accept the punctuation of O.C.T., we must treat this line as the subject of **ταράσσει.** Cf. S. *OT.* 1234–5 *ὁ μὲν τάχιστος τῶν λόγων εἰπεῖν τε καὶ | μαθεῖν, τέθνηκε θεῖον Ἰοκάστης κάρα.* But it is easier if we put a question-mark after *μαντεύεται*: then *ὁ θεός* is subj. of *ταράσσει.* Reiske conj. *εἰ* for *ὁ*; then *ταράσσει* is impersonal.

1538–9. **ἐμοῦ—ἐμέ** emphatic.

1539. **ἄκουε δή νυν** (sometimes *δὴ νῦν*), a favourite formula of Eur., occurring thirteen times in his plays. Also found in Soph. (*El.* 947).

1542. **ἔσχες** = 'secured'.

παγκλήρους. Cf. the noun *παγκληρία* in 814.

1543. **οὗ**: best taken as adverb, 'in a case where'. If it were gen., the clause *καί σ' ἀπέκτεινον* would be a rather clumsy addition.

1546. **φαύλως** = 'half-heartedly'.

Ion's views have changed since 369 ff., when he had said that no one would interrogate the god about matters where questioning would be unwelcome. It is difficult to see what he can gain from his question, which, according to 1537, is whether the god speaks the

truth or not. The question 'Are you telling the truth?' will be satisfactorily answered by the greatest liar. V. thinks that Ion's questions would have meant that the truth must come out with disastrous consequences, but if the oracle were so entirely the fraud that he supposes, it would have been quite capable of giving a fraudulent explanation.

1547–8. For the construction cf. *El.* 105–6 *ἦντιν' ἱστορήσομεν | εἰ τούσδε ναίει . . . τόπους.*

1549. The goddess appears not so much to extricate the tangles of the plot (for Ion's doubts seem to have revived *in order to* warrant her appearance), as to give occasion for a prophecy about the future of the Ionian race who should be Ion's descendants. This kind of purpose, which Aristotle (*Po.* 15) says is the legitimate use of the *deus ex machina*, is a favourite one with Eur.; a good example is *IT.* 1435, where the shipwreck has been brought about so that Athena may utter her prophecies.

There is no evidence in this scene of the use of a real *μηχανή*. The vision appears above the temple, and, if it is not merely a monstrous face (*πρόσωπον*, 1550) through which the actor speaks, as V. thinks, Athena could have stood on the top of the building which made the back-scene; whether there was a definite *θεολογεῖον* by the fifth century is doubtful. Where, then, did Ion stand? W.-M. says that the whole of the scene of Ion and Creusa must have been at the altar in the orchestra. But it is not clear that an altar dedicated to Dionysus could be treated as Apollo's altar; this altar is decked with *στέμματα*—would the *θυμέλη* in the theatre have been? An actor need not stand very far out from the back-scene to *appear* to be seeing a person at a greater height behind him, and the fact that both performers wore masks would help the stage illusion. For the purposes of the play it seems more likely that there was another altar set either at the foot or on the top of the temple-steps. The actual Great Altar at Delphi stood really a good distance in front of the east façade of the temple. See also note on 1261–81.

ἔα. For this exclamation at the sight of the divine being cf. *Hipp.* 1391, *HF.* 815. See note on 540 for its use. Ion had just said something indicating presumption in his treatment of the gods, and was going to do what he had denounced in 374 ff. So the divine epiphany frightens him and impels him to flight. Paley (in his edition for schools) mentions a popular superstition that the gods were only to be heard, not seen by mortal eyes, quoting S. *Aj.* 15 and E. *Hipp.* 86.

θυοδόκων: cf. 511. In *Andr.* 1157 *θυοδόκων ἀνακτόρων* is used of Delphi. It is, as W.-M. says, an epitheton ornans.

ὑπερτελής, used in A. *Ag.* 286 of the beacon-light that shot across the sea.

1550. ἀντήλιον. Again we are reminded of the *Ag.* where the herald

addresses the statues in front of the palace (A. *Ag.* 519 δαίμονές τ' ἀντήλιοι). Eur. in *fr.* 538 (*Meleager*) has ἀντήλιοι θεοί. ἀντήλιος is an Ionic form for ἀνθήλιος. For the loss of the aspirate compare S. *Ant.* 251 ἐπημαξευμένη. The word means 'eastward', i.e. facing the sun, because of the eastern aspect of this façade of the temple at Delphi. We can hardly accept Paley's ingenious explanation that the word indicates the brightness of countenance imparted by the brightness of the transverse rays of the rising sun, which could be seen by the audience in the theatre at Athens. For, as the Great Dionysia took place in March, there can have been little effect of the rising sun upon an actor on a stage looking NNW., and the effect could only have been in the first play acted during the day. At the Lenaea in January, the effect would have been impossible.

1552. M. thinks that Ion's flight was stopped by a signal of the goddess. W.-M. agrees. When Ion sees the signal, he adds: 'unless it is opportune for us to see the divine presence', i.e., as M. explains, 'unless perchance she herself wishes it'. The ordinary way of taking the passage is 'in a case where it is not meet to see it'. But εἰ would be rather difficult then, and οὐ (Wecklein) is an improvement. Badham would like to read οἳ' οὐ; if that became εἰ οὐ, then εἰ μή would naturally follow.

1553. οὐ goes with πολεμίαν: 'I whom you flee am no enemy.'

1555. ἐπώνυμος. But the goddess here (1556) uses her other name, not that which she shares with the city. Cf. 9.

1557–8. We cannot be surprised that Apollo should prefer sending an emissary to appearing in person. He has had a discreditable incident in his past made known; Delphi has been proved to have given a false oracle; his plans have gone wrong, and he has been shown to have limits to his divine powers. Athena makes the best of a bad case, and her sisterly partiality leads her to say that Apollo has done all things well (1595). She is adroit in letting it be ambiguous where the blame falls, whether on Apollo for his treatment of Creusa or on her for revealing the story or on Ion for blaming the god. ἐς μέσον probably = 'published abroad'—Apollo would have hated publicity. This is better than 'between the god and Creusa'.

1560–1. τίκτει . . . δίδωσι. Pres. of permanent relation: 'you are his child . . . you are his gift'.

οἷς ἔδωκεν. Cf. *Hel.* 125 κακὸν τόδ' εἶπας οἷς κακὸν λέγεις.

1562. Neither νομίζῃς (L) nor νομίζεις (P) makes sense. V., taking the letters of L, divides νομίζῃ 's, explaining νομίζειν as to 'give a recognized place in', cf. D. 40. 47 οἱ νομιζόμενοι μὲν υἱεῖς, μὴ ὄντες δὲ γένει ἐξ ἐκείνων, the phrase being a regular one for 'sons by adoption'. In *El.* 234 there is another special use of the word. Here it would mean 'that thou mayst be given a recognized place'. Among other proposals is κομίζῃ σ' (Lenting), Apollo being the subj. and οἶκον the goal of motion without prep. This is simpler and is very likely

right. Badham conj. *κομίζοι'*, 'that thou mightest secure'; he says that the opt. is demanded by the historic pres., but *τίκτει* and *δίδωσι* are not strictly historic pres.

1563. ἐπεί, 'when', not 'since'.

ἀνεῴχθη. For synizesis see note on 1427.

πρᾶγμα τόδε = the giving of Ion to Xuthus.

μηνυθέν, by the Chorus to Creusa.

1565. μηχαναῖς, e.g. preventing Ion's death by the ill-omened word and the arrival of the doves, and Creusa's by the entrance of the priestess.

1566. αὐτά = 'the facts'. *αὐτοῦ* (F. W. Schmidt) means in Delphi, in contrast to Athens in the next line.

διασιωπήσας: 'after an interval of silence'.

ἔμελλε . . . ἄναξ. V., 'his royal purpose was'.

1567. γνωριεῖν, 'make known', with two different constructions following it. W.-M. saves us from having to understand *μήτερα εἶναι* by emending to *ταύτῃ τε σέ | σοί θ'*. Better, however, is *ταύτην τε σοί* (D. L. Page). For that construction with *γνωρίζω* cf. A. *Pr.* 486 *κληδόνας τε δυσκρίτους | ἐγνώρισ' αὐτοῖς*.

1569. *θεῷ* (MSS.), a dat. of interest with *περαίνω*; **θεοῦ** (Scaliger), an ordinary poss. gen. with *χρησμούς*.

1570. ἐφ' οἷσιν: either (1) with *χρησμούς* antecedent, or (2) *ἐκεῖνα* understood as obj. of *εἰσακούσατον*, 'the purpose for which'. The punctuation of O.C.T. involves taking it in the first way, *καί* then = 'also'.

ἔζευξ'. The word suggests that Athena came in her car, but 1550 would give an inadequate description of this. No doubt a car was used in the *Medea*, and would be possible here, but in Aesch. *Pr.* it is difficult to believe that the whole Chorus arrived in an aerial vehicle or separate vehicles; their allusions to their journey would be intelligible to the audience, even if we suppose that their landing had been off the stage. So it might be here.

1573. τῶν Ἐρεχθέως: in this version of the story Creusa alone, for she does not say 'No' to Ion's *μόνη* in 279. But *Ἐρεχθεῖδαι* is used more than once in the play of the royal house. See note on 23.

1574. δίκαιος: for the personal use cf. *Heracl.* 142.

τῆσδ' (MSS.) must be wrong as the reference is to Attica, and the scene is Delphi. But it is difficult to see the force of *γε*, unless Athena means that, whatever may be the case in other cities, none but the native family of princes must rule *her* land.

1577. χθονός depends on **λαῶν**. Ion's sons will give their names to the land and the peoples of it. Here the tribal names are treated as local instead of being caste-names. See Appendix. *ἐπιφυλίου* = 'divided into tribes'. Emendations proposed include *κἀπιφυλίων* (Paley and W.-M.) = 'the tribal people', and *τε κἀπιφύλιοι* (Badham) = 'giving names to the land and tribes to the people of the country'.

1579. Γελέων is the eponymous hero of the *Γελέοντες*, who have had

their name explained as = 'nobles', or, less probably, as connected with *γῆ* (see Plu. *Sol.* 23) and so 'workers on the land'. It was a title of Zeus. *Τελέων* (MSS.) is retained by W.-M., who quotes authorities for it. *Τελέοντες* is explained as = 'taxpayers'. The name of the tribe is thus spelt in Pollux 8. 109. Teleon, an Athenian, the father of Butes, appears in Ap. Rhod. 1. 96 and Apollod. 1. 9. 16.

It is not certain that there is a lacuna after this line, provided **δεύτεροι** (Hartung) is accepted. It is true that the form of the sentence is not symmetrical, the names of the three tribes following that of the founder of the first. But it is not easy to see how the gap should be filled; an enumeration of the eponymous heroes' names preceding those of the tribes would have been tedious, though it would have given a reason for the omission if *Ὅπλης* following *δεύτερος* had begun one line and *Ὅπλητες* the next. If we keep *δεύτερος*, what we want is: 'and third, named from his sons (shall have) two tribes', followed by the statement that the Aegicoreis shall have one (*ἓν φῦλον*). *δεύτερον* (Canter), explained as = *δεύτερον φῦλον*, will not do without a further addition; it could only mean that the Hopletes and Argadeis will have one tribe between them.

1580. The usual explanation is that **Ὅπλητες** means 'warriors', **Ἀργαδῆς** (= *Ἐργαδῆς*) 'workers', **Αἰγικορῆς** 'goatherds'. But the origin of the names is obscure; see Appendix. They reappear in Ionian cities, and answer to the Hylleis, Pamphyli, and Dymanes among the Dorians. Here Eur. gives a derivation, which has been supposed to be of his own invention, of *Αἰγικορῆς* from *αἰγίς* and *κόρη* to compliment Athena.

1581. **ἔμφυλον** gives no sense. **ἓν** *φῦλον* (Hermann) is generally accepted, though M. would prefer **οἷ** *φῦλον*. In *El.* 752 the MSS. read **ἐμφόνιον** for **ἓν** *φόνιον*.

1583. **Κυκλάδας**, though normally the name of the islands that surrounded Delos, is here used vaguely, in contrast with *χέρσους παράλους*, to cover such islands as were in the Delian Confederacy, including Euboea, Lesbos, Chios, and Samos.

1584. **χέρσους παράλους.** The reference is to the part of the east coast of the Aegean, where the great Ionian cities, such as Ephesus and Smyrna, were situated.

ὅ. The rel. is used vaguely for 'which settlement'.

1585. **δίδωσιν**, like *γίγνεται* (1589), refers to the future, which Athena sees in a vision. The period when this strength was given was that which followed the Persian Wars, when revenue was secured for Athens and armed aid was guaranteed.

ἀντίπορθμα = 'on both sides of the straits', i.e. the Bosporus and Hellespont. Byzantium, Lampsacus, Elaeus, and Pitya would be included. Eur. is thinking of cities as belonging to the Delian Confederacy rather than as Ionian; e.g. Byzantium was founded by the Dorian Megara.

1586. πεδία. Here the word means little more than 'lands'. 'Plains', in the strict sense, would be limited in the parts alluded to.

1587. τοῦδε is best taken as masc. (sc. *Ἴωνος*) dependent on **ὀνόματος. χάριν** = 'in compliment to'.

1590. In the Hesiodic catalogue Dorus is Xuthus' brother. A new genealogy is here provided. Eur., as a good Athenian, makes Dorus junior to Ion and not of divine descent. Dorus and Achaeus are brothers, but the Dorians conquered the Peloponnese from the earlier inhabitants, the Achaeans, who continued to live along the south coast of the Gulf of Corinth, a region associated in legend with Xuthus (see Paus. 7. 1).

1591. Most editors punctuate after **πόλις**, joining **κατ' αἶαν Πελοπίαν** with what follows, and accepting **δ'** *ὁ* (Barnes). M., however, punctuates after *Πελοπίαν*. G. follows him, keeping **γ'** of the MSS. (see App. Crit.). If we adopt the first view, we must take Doris as the state which bore that name in historical times, north of the Peloponnese, which is called *μητρόπολις Δωριέων* (Hdt. 8. 31). As this was the contemporary name in Eur.'s time, this interpretation seems likely, since the name Achaea is also used in accordance with the geographical nomenclature of the fifth century. *πόλις* then = 'state'. Cf. note on 294. If we adopt the second view, the reference is to the Spartan power in the Peloponnese and *πόλις* = particularly Sparta.

δ' (Barnes) would be in the fourth place in the sentence, for which cf. *Hipp.* 835, *Tr.* 742, *El.* 426, *Or.* 427, 1664. It is not really necessary, for cf. *Ba.* 681–2 *ὧν ἦρχ' ἑνὸς μὲν Αὐτονόη, τοῦ δευτέρου | μήτηρ' Ἀγαύη σή.*

1592. Ἀχαιός has been used already as the race-name of Xuthus. See note on 64.

Ῥίου. There is obviously a special reference here to account for the introduction of this not very important place. No doubt the famous sea-fight of 429 was still in the minds of the Athenians, though several years before the first possible date of the play. But Rhium had become well known again owing to the activities of Alcibiades (Thuc. 5. 52). See Introd., p. xl.

1593. 'A people called after him shall be distinguished as bearing his name.' **κεκλῆσθαι** is best taken as an explanatory infin. with *ἐπισημανθήσεται* or as an infin. of the result. B., however, thinks that, as *ἐπισημανθήσεται* can be used in two senses, 'distinguished' and 'declared', the construction of the infin. is accommodated to the second.

1594. κείνου depends on *ἐπώνυμος*. Cf. *Or.* 1646 *σῆς φυγῆς ἐπώνυμον*. It has to be supplied again with *ὄνομα*. W.-M. says that *ἐπώνυμος* always refers to the giver, not the receiver of the name, and therefore emends to *ἐπωνύμου*.

1596. See note on 944 for the apparent inconsistency.

1597–9. For **παῖδα** and **βρέφος** in the same sentence cf. 16.

1602. ἡδέως ἔχῃ: 'may agreeably possess'.

1603. *εἴη* (L P) is impossible, *εἴης* unsuitable here. Apart from the strange periphrasis (*ἔχων εἴης* = *ἔχοις*), though the opt. and subj. are linked together in final clauses, it is only when the opt. has a less close connexion than the subj. with that on which it depends, cf. Thuc. 6. 96. 3, Xen. *Hell.* 2. 1. 2; but here Creusa's enjoyment of her blessings is to be as real as the perpetuation of Xuthus' fancy.

Emendations are: (1) *ἴῃς* (Porson), where the stress is on the participle: 'that the enjoyment of your own blessings may attend your going'. (2) *εἰδῇς* (Macnaghten): the subj. of *οἶδα* with *ἵνα* is common in Eur. but in limitative not strictly final clauses. (3) *ἥδῃ* (B.): his argument is that the presence of *τε* shows that the verb in this clause must be very closely connected with *ἡδέως ἔχῃ* and reflect its sense. (4) *ἡσθῇς* (Herwerden), but this is still further from the text. Of these the first seems best; it is nearest the MSS. and gives satisfactory sense.

1605. ἐξαγγέλλομαι, 'promise', a use which W.-M. says is confined to Soph. and Eur. In *Heracl.* 531–2 it has an infin. instead of a direct obj. in the acc. as here.

1608. Ion can have been persuaded only by the fact that it was the goddess who had said it. Her *ex machina* statement is enough, though she had given no proof. He had expressed both belief and disbelief in Apollo's fatherhood, but the former only in two lines (1485, 1488), and then with the qualification *εἰ λέγεις ἐτήτυμα*. But the disbelief which had afterwards come to him had been much more evident; he had wanted to enter the sanctuary and interrogate the god, and his incredulity had led to Athena's interposition. Editors wish, therefore, to accommodate the last words of his speech to what had been his more pronounced attitude. Thus (1) Badham conj. *κεἰ πρίν που τόδ' οὐκ ἄπιστον ἦν*: (2) Hermann *καὶ πρὶν γοῦν τόδ' οὐκ ἄπιστον ἦν*: we should have to take *οὐκ ἄπιστον* closely together; cf. 557 *γοῦν οὐκ ἀπιστεῖν*: (3) Dobree *κεἰ πρὶν τοῦτ' ἄπιστον ἦν ἐμοί*. But all these depart some way from the text. If it is necessary to reflect Ion's previous scepticism, I suggest as a smaller alteration *οὐχὶ πιστόν*, a use of the word which is common, though only found in prose.

καὶ . . . δέ. Cf. 1327. Paley prefers *τοῦτό γ'* as more natural and more consistent with the slight irony of the passage. But is there any irony, unless it be that Ion was not so confident before as he now pretends?

1609. αἰνοῦσα, as *ὄντα* (1612), 'imperf.' participle. With both the tense is shown by the accompanying adverb.

1610. παιδός: the antecedent is attracted into the case of the relative. But V. takes *οὗ* as neuter, saying that Apollo had not neglected the *child*, but the duty of restoring him to his mother. What, then, does he do with *παιδός*?

1612. ῥόπτρων is the ring-knocker on the temple-door. We may

compare the sanctuary knocker on the north door of Stratford-on-Avon church. However, Creusa clings to this as a sign of affection, not of supplication. In Hdt. 6. 91 a fugitive clung to the rings in the door of a temple of Demeter till his hands were cut off.

χέρας: explained by B. as the 'acc. defining the *extent* of verbal action'.

1613. ἐκκρημνάμεσθα. The MSS. have this spelling here and in *HF.* 520. M. has adopted the spelling *ἐκκριμν-* there, but not here, as W.-M. does.

προσεννέπω = 'bid farewell to'; cf. *Tr.* 1133 *τύμβον προσεννέπουσα.*

1614. ἧνεσ', the so-called 'momentary' aor., is used to mark greater precision; the moment when Athena commended Creusa was when the latter was speaking. Cf. 308 *ὤλβισα* and *IT.* 1023 *τὸ δὲ πρόθυμον ἧνεσα.*

ἀεὶ γὰρ οὖν ('indeed'). *ἀεί που* (MSS.) makes the line one syllable short. Besides this emendation of Hermann, Paley proposes *γέ που*, cf. A. *Pr.* 42 *αἰεί γε δή*, Barnes *ἀεί ποτε*, but the presence of *πως* in the sentence makes these further enclitics less likely. Reiske *τῶν πρὸ τοῦ*, but this is very remote from the MSS.

1615. For the thought of the line cf. *Ba.* 882 *ὁρμᾶται μόλις, ἀλλ' ὅμως πιστόν ⟨τι⟩ τὸ θεῖον σθένος*, and *fr.* 800 *φεῦ, μήποτ' εἴην ἄλλο πλὴν θεοῖς φίλος, | ὡς πᾶν τελοῦσι, κἂν βραδύνωσιν, χρόνῳ.* The familiar line, quoted from Sextus Empiricus, *ὀψὲ θεῶν ἀλέουσι μύλοι, ἀλέουσι δὲ λεπτά* reflects the same idea.

1616–18. The attribution of the lines is extremely doubtful, and little weight in such cases can be given to the MSS.; thus in the Parodus of this play they assign lines to Ion which obviously were spoken by the Chorus. There is no doubt about 1616. But in 1617 the half-lines can be spoken by either Ion and Creusa or Creusa (or Ion) and Athena. The speaker of the first half of 1618 might be either Athena or Creusa; the second half must be spoken by Ion, unless we are to accept V.'s almost incredible view that the words *ought* to have been spoken by Ion, but that, as he is silent, Creusa says them for him, and that the *γε*'s of 1617 (which he attributes entirely to Creusa) mark her dissatisfaction and surprise at his refusal to speak; he has an alternative view that *τὸ κτῆμα* is Ion himself, her 'son and heir', who is a 'worthy boon'. On the whole I am inclined to Hermann's view that each of the three speakers makes two remarks: Creusa *ὦ τέκνον . . ., καὶ φιλοῦσα . . .*; Athena *στείχεθ' . . ., ἐς θρόνους . . .*; Ion *ἀξία γ' . . ., ἄξιον. . . . καὶ φιλοῦσά γε πτόλιν* might just as well be said by some one assured of Athena's love for Athens as by herself. *ἴζου* is better said by divine authority than by the mother. It is suitable that both remarks beginning with parts of *ἄξιος* should come from the same speaker.

1616. ἕψομαι = 'escort', not 'follow'. Cf. 741.

It is generally supposed that Athena was in an aerial car and

accompanied the others while remaining in the air. Paley, however, seems to think that they moved off in solemn procession, Athena walking with them. It would be rather like the end of the *Eumenides*. If Athena had no chariot, she might have continued walking along the roof till she reached the way down from it. It might have been difficult for her to descend to the stage, as she might have had to come through the front door of Apollo's temple. W.-M. thinks that Athena left after 1617, but, whatever the distribution of the speeches, it is more likely (considering ἕψομαι) that all three left together, i.e. after 1618. They would then leave the Chorus free to invoke Apollo, as it would hardly appear seemly to address one deity in the presence of another.

1617. [ὁδουρός = 'guardian of our way', not merely ὁδαγός. E.E.G.]

1619. For the gen. cf. *Hipp.* 59 τὰν Διὸς Ἄρτεμιν, *IT.* 1230 ὦ Διὸς Λητοῦς τ' ἄνασσα παρθέν'.

ἐλαύνεται = 'is harassed'.

1621. ἐς τέλος: 'at the end', a reflection of 1615.

1622. πεφύκασ'. B. says that this elision of the 3rd pers. plur. of the perf. is rare, but there are several examples in Eur., cf. *Andr.* 377, *Tr.* 350, 879, *HF.* 539, *Hec.* 880.

The only other tragedy in which the Chorus ends with trochaic tetrameters is Soph. *OT.*, but there the genuineness of the lines is more than doubtful. Eur. *Ph.* has very similar lines just before the final appeal of the Chorus for victory. In Aesch. *Ag.* Clytemnestra ends the play with lines of this metre, where the Chorus after their altercation with Aegisthus can hardly close the play. The metre is not as a rule employed for moral reflections.

METRICAL ANALYSIS

Prologue.

1–81 iambic senarians.

82–183 Ion's monody.

(*a*) 82–111 anapaests, mostly acatalectic dimeters; 85, 90, 99, 110 monometers, 88, 93, 101, 111 paroemiacs.

(*b*) 112–43 lyric strophe and antistrophe with refrain.

112 = 128 ⏑ – ⏑ | – ⏑ ⏑ – syncopated choriambic dimeter.

113 = 129 – ⏑ – ⏑ ⏑ – ⏑ – glyconic.

114 = 130 – – – – | – ⏑ ⏑ – choriamb. dim.

115 = 131 – – ⏑ ⏑ – – reizianum.

116 = 132 – – – | – ⏑ ⏑ – syncopated choriamb. dim.

117 = 133 ⏑ ⏑ ⏑ – – | – ⏑ ⏑ – } choriamb. dim.
– – – – | – ⏑ ⏑ –

118 = 134 ⏑ – | – ⏑ ⏑ – choriamb. dim. For two syllables in first half cf. *El.* 150, *HF.* 380.

119 = 135 – – – ⏑ ⏑ – – pherecratean.

120 = 136 – ⏑ – ⏑ ⏑ – ⏑ – glyc.

121 = 137 – – – ⏑ ⏑ – ⏑ – glyc.

122–3 = 138–9 ⏑ – ⏑ ⏑̃ | ⏑ – ⏑ – | ⏑ ⏑̃ ⏑ ⏑̃ – iamb. trim.

124 = 140 – – – ⏑ ⏑ – – pherecr.

125–7 = 141–3 molossi.

(*c*) 144–83 melic anapaests (see notes).

144 – – – – | – – – paroemiac.

145 – – – – anapaest. monom.

146 – – – – | – – – paroemiac.

147 – – – – anapaest. monom.

148–51 – ⏑ ⏑ – – | – – ⏑ ⏑ – anapaest. dim.

– – ⏑ ⏑ ⏑̃ | – – – paroemiac with proceleusmatic. } See notes.

⏑ ⏑ ⏑̃ – – | – – – – anapaest. dim. with proceleusmatic. } See notes.

– – – – anapaest. monom.

152 – – – – | – – – paroemiac.

153 – – – – | ⏑ ⏑ – – – anapaest. dim.
ĕa ĕa

154 – – – – | – – – – anapaest. dim.

155–7 – – – – | – – – paroemiac.

158–9 – – – – | – – – – anapaest. dim.

160 – – – – anapaest. monom.

161 ⏑ ⏑ – ⏑ ⏑ – | – ⏑ ⏑ – – anapaest. dim.

162 ⏑ ⏑ – – – anapaest. monom.

163 – – ⏑ ⏑ – | ⏑ ⏑ – – – anapaest. dim.

164–5 – – – – | – – – – anapaest. dim.

166 ⏑ ⏑ – ⏑ ⏑ – anapaest. monom.
167 – – ⏑ ⏑ – | – – ⏑ ⏑ ⏑ anapaest. dim. (last syllable lengthened: see notes).
168–9 – – – – | – – – paroemiac.
ἔα ἔα
170 ⏑ ⏑ – – – | – – ⏑ ⏑ – anapaest. dim.
171 – ⏑ ⏑ – – | – – – paroemiac.
172–5 – ⏑ ⏑ – – | – – – paroemiac.
176 – ⏑ ⏑ – ⏑ ⏑ anapaest. monom.
177 – ⏑ ⏑ – ⏑ ⏑ | – – – – anapaest. dim.
178 – – – – | – ⟨– –⟩ paroemiac.
179 – – – – | – – – paroemiac.
180–2 – – – – | – – – – anapaest. dim.
183 – – – – | ⏑ ⏑ – – paroemiac.

Parodus.

Strophe and antistrophe α 184–204.

184 = 194 ⏑ – – ⏑ ⏑ – ⏑ – glyc.
185 = 195 – – – ⏑ ⏑ – ⏑ – glyc.
186 = 196 – ⏑ – ⏑ ⏑ – ⏑ – glyc.
187 = 197 – ⏑ – ⏑ ⏑ – – pherecr.
188–9 = 198–200 – ⏒ – ⏑ ⏑ – ⏑ – glyc.
– – – ⏑ ⏑ – ⏑ – glyc.
– – – ⏑ ⏑ – – pherecr.
190 = 201 ⏒ – • – | ⏑ – • – syncopated iamb. dim.
191 = 202 ⏑ – ⏑ ⏑ – ⏑ – – enoplium.
192 = 203 – – ⏑ – ⏑ ⏑ – – enoplium.
193 = 204 ⏑ – ⏑ ⏑ – – reizianum.

Strophe and antistrophe β (the latter interrupted by anapaests from Ion) 205–36.

205 = 219 ⏑ – – ⏑ ⏑ – ⏑ – glyc.
206 = 220 – ⏑ – ⏑ ⏑ – ⏑ – glyc.
207 = 221 ⏒ – ⏒ – ⏑ ⏑ – – enoplium (see notes).
208 = 222 – ⏑ ⏑ – ⏑ – ⏑ – ⏒ hipponacteum (with – ⏑ ⏑ – ⏑ instead of normal – ⏑ – ⏑ ⏑ at beginning). Cf. A. *Pers.* 659.
209 = 223 – – – ⏑ | – ⏑ ⏑ – choriamb. dim.
– – – ⏑ ⏑ – ⏑ – glyc.
210 = 224 – – – – | – ⏑ ⏑ – choriamb. dim.
– – – ⏑ ⏑ – ⏑ – glyc.
211 = 225 – – – ⏑ ⏑ – – pherecr.
212 = 229 ⏑ – ⏑ – | ⏑ – ⏑ ⏑̲ iamb. dim.
213–15 = 230–3 – ⏑ ⏑ – ⏑ ⏑ doch.
⏑ – ⏑ – | ⏑ – • ⏒ syncopated iamb. dim.
⏑ – • – | • – ⏑ – syncopated iamb. dim.
⏑ – ⏑ ⏑̲ | ⏑ – ⏑ – iamb. dim.

216 = 235 – ∪ ∪ ∪ – | ∪ ⏑ ∪ – iamb. dim.
∪ ⏑

217–18 = 236 ∪ – ∪ – | ∪ – ∙ – syncopated iamb. dim.
∪ – ∙ – | ∙ – ∪ – | ∪ – ∙ – syncopated iamb. trim.

First Epeisodion.

237–451 iambic senarians.

First Stasimon: 452–509.

Strophe and antistrophe 452–91.

452 = 472 ∪ – – – | – ∪ ∪ – choriamb. dim.
453 = 473 ⏑ – – | – ∪ ∪ – syncopated choriamb. dim.
454 = 474 ∪ – – ∪ ∪ – – pherecr.
455 = 475 ∪ – – – | – ∪ ∪ – choriamb. dim.
456 = 476 – – ∪ | – ∪ ∪ – syncopated choriamb. dim.
– – ∪ ∪ – ∪ – telesilleion (reading *λάμπωσι νεανίδες θαλάμοις ἐνὶ πατρίοισιν ἤβαι*. See App. Crit.).
457 = 477 ∪ ∪ – ∪ ∪ – ∪ – | ∪ – – prosodiac + bacchius.
458 = 478 ∪ ∪ – ∪ ∪ – – reizianum.
459 = 479 ⏑ – – ∪ | – ∪ ∪ – choriamb. dim. (see notes).
460 = 480 ∪ ∪ – ∪ ∪ – – reizianum.
461 = 481 – – ∪ ∪ – ∪ – telesilleion.
462 = 482 – – ∪ ∪ – ∪ – telesilleion.
463 = 483 ∪ ∪ ∪ – ∪ ∪ – ∪ ⏑ glyc.
464 = 484 – – ∪ ∪ – – reizianum.
465 = 485 ∪ – – – | – ∪ ∪ – choriamb. dim.
466 = 486 ∪ ∪ ∪ – ∪ ∪ – ∪ – glyc.
∪ ∪ ∪ – – | – ∪ ∪ – choriamb. dim. Cf. 209 = 223.
467 = 487 ∪ – – – – – – – W.-M. finds himself unable to name the metre or explain the correspondence.
∪ – – – – – – ∪ ∪ –
468 = 488 ∪ ∪ – ∪ ∪ – ∪ – telesilleion (cf. *Med.* 648).
469 = 489 ∪ ∪ – ∪ ∪ – ∪ – telesilleion.
470 = 490 ∪ ∪ – ∪ ∪ – | ∪ ∪ – ∪ ∪ – anapaest. dim.
471 = 491 – – ∪ ∪ – – reizianum.

Epode: 492–509.

492 – – – – | – ∪ ∪ – choriamb. dim.
493 ∪ – – | – ∪ ∪ – syncopated choriamb. dim.
494 – – ∪ ∪ – – reizianum.
495 ∪ ∪ ∪ – – | – ∪ ∪ – choriamb. dim.
496 ∪ – – ∪ | – ∪ ∪ – choriamb. dim.
497 ∪ ⏑ ∪ ⏑ | ∪ – ∪ – iamb. dim.
498 – – – – – doch.
499 ∪ – ∪ | – ∪ ∪ – syncopated choriamb. dim.

500 – – ∪ ∪ – ∪ – telesilleion.
501 – – – – – doch.
502 – – ∪ ∪ – – reizianum.
503 ∪ ∪ ∪ – ∪ – | – – doch.+spondee.
504 – ∪ ∪ – ∪ ∪ – ∪ – glyc. (with dactylic base).
– – – ∪ ∪ – – – glyc.
505 – ∪ ∪ – ∪ – | – ∪ ∪ – ∪ – 2 doch.
506–9 ∪ ∪ – ∪ ∪ – | ∪ ∪ – ∪ ∪ – anapaest. dim. (see notes).
∪ ∪ – ∪ ∪ – | ∪ ∪ – ∪ ∪ – anapaest. dim.
∪ ∪ – ∪ ∪ – – reizianum.

Second Epeisodion.

(*a*) 510–65 trochaic tetrameters catalectic.
(*b*) 566–675 iambic senarians.

Second Stasimon: 676–724.

Strophe and antistrophe 676–712.

676 = 695 ∪ – ∪ ⏑̲ | – – ⏑̆ – iamb. dim. (see notes).
677 = 696 ⟨∪ ∪ ∪ –⟩ ∪ – | ∪ – – ∪ – 2 doch.
∪ ∪ ∪ –
678 = 697 ∪ ∪ ∪ – ∪ – | ∪ – – ∪ – 2 doch.
679 = 698 ∪ ∪ ∪ – – – doch.
680 = 699 – – ∪ – | – – ∪ – | ∪ – ∪ – iamb. trim.
681 = 700 ∪ ⏑̲ – ∪ – | ∪ – – ∪ – 2 doch.
682 = 701 ∪ ⏑̲ – ∪ – doch.
683 = 702 ∪ ∪ ∪ – ∪ – | ∪ – – ∪ – 2 doch.
684 = 703 ∪ ∪ ∪ – ∪ – | ∪ – – ∪ – 2 doch.
685 = 704 ∪ – ∪ – | ∪ – ∪ ∪ | – ∪ ∪ – ∪ – iamb. dim. (last syllable short) +doch.
686–92 = 705–10 • – • – | – – ∪ – iamb. dim.
⏑̲ ∪ – | – ∪ – } 2 cretics (reading ἐκβάσεται).
– ∪ ⏑̲ | ⏑̲ ∪ ⏑̲ }
∪ ∪ ∪ ⏑̲ ∪ – | ∪ ∪ ∪ – ∪ – 2 doch.
∪ ∪ – – ∪ – doch. Cf. *El.* 726. See W.-M., *Verskunst*, p. 405.
∪ – ∪ – ∪ – iamb. tripody (?). Cf. *Hipp.* 532.
693 = 711 – – ∪ – | – – ∪ – iamb. dim.
694 = 712 ⏑̆ – ∪ – | ∪ – ∪ – iamb. dim.

Epode: 714–24.

714 ∪ – – ∪ – | – – – ∪ – 2 doch.
715 ∪ – – ∪ ∪ ∪ | – ∪ ∪ – ∪ – 2 doch.
716–17 ∪ ∪ – ∪ ∪ – | ∪ ∪ – ∪ ∪ – | – – anapaest. dim.+spondee.
718 – – ∪ – – | – ∪ ∪ – ∪ ∪ – | – – iambelegus+spondee.
719 – ∪ – ∪ – | ∪ ∪ ∪ – ∪ – hypodoch.+doch.
720 ∪ – – ∪ – | ∪ ∪ ∪ – ∪ – 2 doch.

721 ⏑⏑⏑–⏑–|⏑⏑⏑––– 2 doch.
722 ⏑⏑⏑–⏑– doch.
723 –⏑–|⏓⏑–|–⏑– 3 cretics.
724 ⏑––⏑– doch.

Third Epeisodion: 725–1047.

(*a*) 725–51 iambic senarians.
(*b*) κομμός 752–803.

752 ⏑––– doch. catalectic.
753 iamb. senarian.
754 ⏑––– doch. catalectic.
755–62 iamb. senarians.
763 ––⏑–⏑⏓⏑|–⏑– iamb. hephthemimer+cretic.
764–5 ⏑––⏑–|⏑⏑⏑⏑⏑⏑⏑⏑ 2 doch.
⏑⏑⏑–⏑– doch.
⏑–⏑–⏑–⏑|⏓⏑– iamb. hephthemimer+cretic.
766–71 ⏑––⏑⏑⏑|⏑⏑⏑–⏑– 2 doch.
⏑––⏑– doch.
––⏑––|–⏑⏑–⏑⏑– iambelegus.
⏑–⏑–⏑|–⏑⏑–⏑⏑– iambelegus.
772–5 iamb. senarians.
776 ⏑⏑⏑–⏑⏑⏑|⏓⏑⏓ doch.+cretic.
777 ⏑⏑⏑–⏑– doch.
778–81 iamb. senarians.
782–4 ––⏑⏑⏑⏑⏑|⏑⏑––– doch.+doch. (resembling anapaest. monom. W.-M.).
⏑⏑⏑–⏑– doch.
785–8 iamb. senarians.
789–91 –⏑–|⏑––⏑⏑⏑|⏑⏑⏑⏑⏑⏑⏑⏑⏑ cretic+2 doch.
⏑⏑⏑⏑⏑⏑⏑–|⏑––⏑– 2 doch.
⏑–––– doch.
792–5 iamb. senarians.
796–9 ⏑⏑⏑–––|–⏑⏑––– 2 doch.
–––⏑–|–⏑⏑–⏑– 2 doch.
–⏑–⏑–|⏑⏑⏑–⏑– hypodoch.+doch.
800–3 iamb. senarians.

(*c*) 804–58 iambic senarians.
(*d*) Creusa's monody 859–922.

859–61 paroemiac.
862–7 anapaest. dim.
868 anapaest. monom.
869 paroemiac.
870–2 anapaest. dim.
873 anapaest. monom.
874–8 anapaest. dim.
879 anapaest. monom.

880 paroemiac.
881–2 anapaest. dim.
883 ⏑⏑ ⏑ – – | – – – paroemiac with proceleusmatic.
884 anapaest. dim.
885–8 paroemiac.
889 ⏑⏑ ⏑ ⏑⏑ – | ⏑⏑ ⏑ ⏑ paroemiac with 2 proceleusmatics.
890–2 paroemiac.
893 anapaest. dim.
894 ⏑⏑⏑ – ⏑ – doch.
895 – ⏑⏑ – – – doch.
896 ⏑ ⏑⏑ – – – doch. Cf. 895.
897–9 paroemiac (898 with neglect of synapheia. See App. Crit.).
900 ⏑⏑ ⏑ ⏑⏑ ⏑ | – ⏑ – paroemiac with 2 proceleusmatics (see notes).
901–3 paroemiac.
904–5 – – – – anapaest. monom.
– – ⏑⏑ ⏑ | – – – paroemiac with proceleusmatic (see notes).
906 – – – – – doch.
ὠή
907–9 – – – – – doch.
910 anapaest. dim.
911 paroemiac.
912 – – ⟨– –⟩ | ⏑⏑ – – – anapaest. dim. (repeating ἰώ).
913 paroemiac.
914 anapaest. monom.
915 paroemiac.
916–21 anapaest. dim.
922 paroemiac.

(*e*) 923–1047 iambic senarians.

Third Stasimon: 1048–105.

Strophe and antistrophe α 1048–73.

1048 = 1061 – ⏑ ⏑ – ⏑ ⏑ – – – ⏑ – – encomiologus.
1049 = 1062 – ⏑⏑ – ⏑⏑ – ⏑ – – alcaic decasyllable.
1050 = 1063 – ⏑ – ⏑⏑ – ⏑ – – hipponacteum.
1051 = 1064 – ⏑⏑ – – | – – – paroemiac.
1052 = 1065 – ⏑⏑ – | ⏑ – – choriamb. dim. catalectic.
1053 = 1066 ⏑⏑⏑⏑⏑⏑ | – ⏑⏑ – choriamb. dim.
1054 = 1067 – – – ⏑⏑ – ⏑ – glyc.
1055 = 1068 ⏑ – – bacch. } phalaecean.
1056 = 1069 – – ⏑ | – ⏑⏑ – syncopated choriamb. dim.
1057 = 1070 ⏑ – ⏑ | – ⏑⏑ – syncopated choriamb. dim.
1058 = 1071 – ⏑⏑ – ⏑ – doch.

1059 = 1072 – ∪ ∪ – | ∪ – – choriamb. dim. catalectic.
1060 = 1073 – – – ∪ ∪ – ∪ – | – – glyc.+spondee.

Strophe and antistrophe β 1074–105.

1074 = 1090 ⏑ – ∪ – | – ∪ ∪ – choriamb. dim.
1075 = 1091 – ∪ ∪ – ∪ ∪ – ∪ ∪ – ∪ – – praxilleion.
1076 = 1092 – ⏑ ∪ ⏑ | ∪ – ∪ – iamb. dim.
1077 = 1093 – ∪ ∪ – ∪ ∪ ∪ | ∪ ∪ ∪ – ∪ ∪ possibly 2 doch. with neglect of synapheia.
1078 = 1094 – ∪ ∪ – | ∪ – ∪ choriamb. dim. catalectic.
1079 = 1095 ∪ ∪ ∪ ⏑ ∪ – – ithyphallicus.
1080 = 1096 ∪ – – ∪ ∪ – – pherecr.
1081 = 1097 – – – | – ∪ ∪ – syncopated choriamb. dim.
1082 = 1098 – ∪ ∪ – ∪ ∪ – – hemiepes ('klingendes' W.-M.).
– ∪ ∪ ∪ – | ∪ – • – syncopated iamb. dim. (see notes).
1083 = 1099 – ∪ ∪ – ∪ ∪ ∪ – no satisfactory explanation has been given.
– – ∪ ∪ ∪ ∪ ∪ –
1084 = 1100 – – ⏒ | – ∪ ∪ – syncopated choriamb. dim.
1085 = 1101 – – – ∪ ∪ – ∪ – glyc.
1086 = 1102 – – ∪ ∪ – – reizianum.
1087 = 1103 ⏒ – – | – ∪ ∪ – syncopated choriamb. dim.
1088 = 1104 – – – ∪ ∪ – ∪ – glyc.
1089 = 1105 ∪ – – ∪ ∪ – – pherecr.

Fourth Epeisodion: 1106–228 iambic senarians.

Astrophic Ode (in place of Fourth Stasimon): 1229–43.

Followed by anapaests 1244–9.

1229 – – – – | – ∪ ∪ – choriamb. dim. } priapean.
1230 ∪ ∪ ∪ – ∪ ∪ – – pherecr. }
1231 ∪ ⏑ ∪ ⏑ | ∪ – • – syncopated iamb. dim. (or possibly pherecr. resolved).
1232 – – – ∪ ∪ – – pherecr.
1233 ∪ ∪ – ∪ – ∪ – – anacreontic.
1234 ∪ ∪ ∪ – ∪ ∪ – ∪ – glyc.
1235 ∪ ∪ ∪ – ∪ ∪ – ∪ – glyc.
1236 – ∪ – ∪ ∪ – ∪ – glyc.
1237 – ∪ – ∪ ∪ – ∪ – | – – – phalaecean with molossus at end.
1238 ∪ ∪ ∪ – ∪ ∪ – ∪ – glyc.
1239 ∪ ∪ ∪ – ∪ ∪ – ∪ – | ∪ – – phalaecean. See 1054–5.
1240 ∪ ∪ – – | ∪ ∪ – – Ionic a minori.
1241 ∪ ∪ – – | ∪ ∪ – – Ionic a minori.
1242 – – – – | – ∪ ∪ – choriamb. dim. } priapean.
1243 – – – ∪ ∪ – – pherecr. }
1244 anapaest. dim.
1245 anapaest. monom.

1246–8 anapaest. dim.
1249 paroemiac.
Exodus: 1250–end.
(*a*) 1250–60 trochaic tetrameters catalectic.
(*b*) 1261–438 iambic senarians.
(*c*) 1439–509 lyrical scene (*ἀπὸ σκηνῆς*) between actors.
1439–40 iamb. senarians.
1441 ⏑ – ⏑ – – | – ⏑ ⏑ – ⏑ ⏑ – iambelegus.
1442 ⏑ ⏑ – ⏑ ⏑ – | ⏑ ⏑ – ⏑ ⏑ – | – – anapaest. dim.+spondee.
1443–4 iamb. senarians.
1445 ⏑ ⏑ ⏑ – – – | – ⏑ ⏑ – ⏑ – 2 doch.
1446 ⏑ – – ⏑ – – 2 bacch.
1447 ⏑ – – ⏑ – – 2 bacch.
1448–9 ⏑ ⏑ – ⏑ ⏑ – | ⏑ – ⏑ – anapaest. monom. + iamb. metron.
☾ ⏑ ☾ | – ⏑ – 2 cretics (see notes).
1450–1 iamb. senarians.
1452 ⏑ ⏑ ⏑ – ⏑ – doch.
1453 iamb. senarian.
1454–5 ⏑ ⏑ ⏑ – ⏑ –
– ⏑ – ⏑ | ⏑ ⏑ ⏑ ⏑ ⏑ – hypodoch. (reading ☾) + doch.
⏑ ⏑ ⏑ – ⏑ – doch.
⏑ ⏑ ⏑ – ⏑ ⏑ ⏑ | ⏑ – – ⏑ – 2 doch.
1456–7 iamb. senarians.
1458 ⏑ ⏑ – ⏑ ⏑ – | ⏑ – ⏑ – – anapaest. monom.+iamb. penthemimer.
1459 ⏑ – ⏑ – | ⏑ – ⏑ – | ⏑ – • – syncopated iamb. trim.
1460 – ⏑ ⏑ – ⏑ – | ⏑ ⏑ ⏑ – ⏑ – 2 doch.
1461 ⏑ ⏑ ⏑ – ⏑ – | ⏑ – – ⏑ – 2 doch.
1462 iamb. senarian.
1463 ⏑ – ⏑ – | ⏑ – ⏑ – | ⏑ – • – syncopated iamb. trim.
1464 – – ⏑ – | – – ⏑ – | ⏑ – • – syncopated iamb. trim.
1465 ⏑ – • – | ⏑ – • .. syncopated iamb. dim.
1466 ⏑ ⏑ – ⏑ ⏑ – | ⏑ ⏑ – ⏑ ⏑ – | ⏑ – ⏑ – anapaest. dim.+iamb. metron.
1467 – ⏑ ⏑ – ⏑ – | ⏑ – – ⏑ – 2 doch.
1468–9 iamb. senarians.
1470 – ⏑ – cretic.
1471 ⏑ – – ⏑ – | ⏑ ⏑ ⏑ – ⏑ – 2 doch.
1472 – – ⏑ – | ⏑ – ⟨⏑⟩ ☾ | ⏑ – ⏑ – iamb. senarian (see notes).
1473 iamb. senarian.
1474 – ⏑ ⏑ – ⏑ – | – ⏑ ⏑ – ⏑ – 2 doch.
1475 ⏑ ⏑ – ⏑ ⏑ – anapaest. monom.
1476 ☾ ⏑ – ⏑ – ⏑ – lecythion.
1477 iamb. senarian.
1478 – – – ⏑ ⏑ – | ⏑ – ⏑ – ⏑ hemiepes forming a phalaecean with Ion's half-line.

1479 – ∪ ∪ – ∪ ∪ – hemiepes.
1480 ∪ ∪ – ∪ ∪ – ∪ – prosodiac (see notes).
1481 iamb. senarian.
1482–3 ∪ ∪ – ∪ ∪ – ∪ – | – – prosodiac + spondee.
∪ – ∪ – – iamb. penthemimer.
1484 – ∪ ∪ – ∪ ∪ – | – – hemiepes + spondee.
1485 iamb. senarian.
1486 ∪ ∪ – ∪ ∪ – ∪ – prosodiac.
1487 ∪ – ∪ ∪ ∪ – | – ∪ ∪ – – – 2 doch.
1488 iamb. senarian.
1489 – ∪ ⏜ ∪ – | ⟨∪ –⟩ – ∪ – hypodoch. + doch.
1490 – ∪ – ∪ ⏜ | – ∪ ∪ – ∪ – hypodoch. + doch.
1491 ∪ ∪ ∪ – ∪ – doch.
1492 ∪ – ∪ – | ∪ – ∪ – | ∪ – • – syncopated iamb. trim.
1493 ∪ – ∪ – | ∪ – ∪ – | ∪ – • – syncopated iamb. trim.
1494 ∪ ∪ – ∪ ∪ – | ∪ – – – anapaest. monom. + doch. catalectic.
1495 – – – ∪ – | ∪ – – ∪ – 2 doch.
1496 – – – – – doch.
1497 iamb. senarian.
1498 ∪ ∪ ∪ – ∪ – doch.
1499 ∪ ∪ ∪ – – – doch.
1500 iamb. senarian catalectic.
1501–5 ∪ – – – – | ⏜ ∪ – doch. + cretic.
– ∪ ∪ – ∪ ∪ – ∪ – – encomiologus.
– ∪ ∪ – ∪ ∪ – ∪ | – ∪ ∪ – ∪ ∪ – hemiepes ('klingendes') + hemiepes.
1506 ∪ – ∪ – | ∪ – ∪ ∪ iamb. dim.
1507–9 ∪ ∪ – ∪ ∪ – | ∪ ∪ – ∪ ∪ – anapaest. dim.
∪ ∪ – ∪ ∪ – | ∪ – ∪ – | • – • – anapaest. monom. + syncopated iamb. dim.

(*d*) 1510–1605 iamb. senarians.
(*e*) 1606–22 trochaic tetrameters catalectic.

APPENDIX ON THE NAMES OF THE TRIBES

The problem of the origin of the four tribe-names has never been solved with any certainty. They have been variously explained, as local, caste, religious, or racial names.

Of these the first explanation has the greatest probability. The naucraries, subdivisions of the trittyes into which the tribes were divided, were certainly local. Wilamowitz[1] quotes from Pollux 8. 109 other examples of quadruple territorial division in Attica, for there were, under Cecrops, *Κεκροπίς, Αὐτόχθων, Ἀκταία, Παραλία*; under Cranaus, *Κραναίς, Ἀτθίς, Μεσογαία, Διακρίς*. So also in Sophocles[2] there was a division among the sons of Pandion, by which Aegeus received *ἀκτάς*, Lycus *ἀντίπλευρον κῆπον Εὐβοίας*, Nisus *τὴν ὅμαυλον χθόνα Σκείρωνος ἀκτῆς*, and Pallas *τῆς γῆς τὸ πρὸς νότον*. Thus the Ionic tribe-names may have been local but given in accordance with the characteristics of the part of the land occupied. The Geleontes, whether 'splendid ones' (*γελεῖν*), and so nobles, or, less probably, peasant proprietors (*γῆ*), would have lived in Cecropia; the Hopletes ('armed men') have been variously supposed to live in the tetrapolis or mesogeia or the coast-land; the Aegicoreis ('herdsmen') would naturally have been the inhabitants of the Diacria; the Argadeis ('artisans') have not had a part of the land assigned to them with any special probability.

The theory that these were really caste-names seems to have had some support in antiquity. So Plutarch[3] says: *τὰς φυλὰς εἰσὶν οἱ λέγοντες οὐκ ἀπὸ τῶν Ἴωνος υἱῶν, ἀλλ' ἀπὸ τῶν γενῶν εἰς ἃ διῃρέθησαν οἱ βίοι τὸ πρῶτον ὠνομάσθαι, τὸ μὲν μάχιμον Ὁπλίτας, τὸ δὲ ἐργατικὸν Ἐργάδεις. δυεῖν δὲ τῶν λοιπῶν Γελέοντας μὲν τοὺς γεωργούς, Αἰγικορεῖς δὲ τοὺς ἐπὶ νομαῖς καὶ προβατείαις διατρίβοντας*. Strabo,[4] without naming the tribes, gives a somewhat different explanation of the *βίοι—τοὺς μὲν γὰρ γεωργοὺς ἀπέδειξε, τοὺς δὲ δημιουργούς, τοὺς δὲ ἱεροποιούς, τετάρτους δὲ τοὺς φύλακας*. Plato in the *Timaeus*[5]—he does not definitely mention the Ionic tribes—speaks of five classes of civilian inhabitants: *ἱερῆς, δημιουργοί, νομῆς, θηρευταί, γεωργοί*. But there can have been nothing like the Indian caste-system, for we do not find one tribe having precedence of another; the Eupatridae belonged to all four, and all four had their *φυλοβασιλεῖς*, who according to Aristotle[6] were instituted

[1] Introd. to *Ion*, p. 8.

[2] *Fr.* 872 (*Aegeus*), quoted by Strabo (9. 1. 6. 392).

[3] Plu. *Solon*, 23.

[4] Strabo, 8. 7. 1. 383.

[5] Pl. *Tim.* 24 A; cf. *Criti.* 110 C.

[6] *Resp. Ath.* 41 *πρώτη μὲν γὰρ ἐγένετο* ⟨*κα*⟩*τάστασις τῶν ἐξ ἀρχῆς, Ἴωνος καὶ τῶν μετ' αὐτοῦ συνοικησάντων· τότε γὰρ πρῶτον εἰς τὰς τέτταρας συνενεμήθησαν φυλάς, καὶ τοὺς φυλοβασιλέας κατέστησαν.*

by Ion. There is no warrant for supposing that Ion's elevation to importance indicated the rise of a military caste, which is rendered still more unlikely by the appearance of the *Ὅπλητες* as the last of the four tribes in Herodotus,[1] who has the earliest mention of them. However, W. M. Ramsay[2] sees in them something like an oriental caste-system, which started in the East and came thence to Attica: he finds Anatolian congeners for some of the names. But it is more probable that, as explained above, even though the names indicated occupations, they were given to mark local divisions in accordance with the prevailing characteristics of the inhabitants.

Another explanation is that they were religious appellations, associated with the cult of various deities. Pollux[3] among the divisions of Attica mentions one with the divine names of *Διάς*, *Ἀθηναίς*, *Ποσειδωνιάς*, *Ἡφαιστιάς*. Ramsay, in the article quoted, identifies these with the Ionic tribes as follows: *Διάς* = *Γελέοντες* (warriors), *Ἀθηναίς* = *Αἰγικορῆς* (priests), *Ποσειδωνιάς* = *Ἀργαδῆς* (agriculturists, associated with *ἄγρος* rather than *ἔργον*), *Ἡφαιστιάς* = *Ὅπλητες* (artisans, i.e. makers of *ὅπλα* of all sorts). If we were to accept his view, we might suppose that Euripides' derivation of *Αἰγικορῆς*[4] is not merely fanciful. But Ramsay's explanation is somewhat rash. The *Γελέοντες* can naturally be associated with *Ζεὺς Γελέων*.[5] It is true that Poseidon is sometimes linked with Demeter; but, as Farnell[6] says: 'we must take note then of this vegetative function of Poseidon's, but must not press it with undue prominence: most Greek deities possessed it, and many in a far more marked degree. He acquires it solely as a water-god, and never attracts to himself the ordinary characteristics of a Chthonian deity.' So his special association with the *Ἀργαδῆς* is not to be hastily accepted, and it is still more difficult to think that the *Ὅπλητες* had nothing to do with weapons of war except as concerns their manufacture. Other associations with gods have been found. The *Ὅπλητες* have been connected with *Ὁπλόσμιοι*, *Ὁπλόσμιος* being a title of Zeus in Arcadia, *Ὁπλοσμία* of Hera in Elis, while a tribe in Mantinea is *Ὁπλοδμία*; the *Ἀργαδῆς* have also been connected with *Ἄργος*, the god of light.[7]

Yet another explanation has been given, that the names are racial, and that the Hopletes were the invading Ionians, while the other three names were of the autochthonous inhabitants. But there are no signs

[1] The fact that the order differs in Herodotus, Plutarch, and E. *Ion* is an additional reason for disbelieving in a caste-system.

[2] *J.H.S.* 1920, pp. 200 ff.

[3] Pollux. loc. cit.

[4] *Ion* 1580.

[5] *C.I.A.* 3. 2.

[6] *Cults of the Greek States*, vol. iv, p. 7.

[7] See How and Wells, *Commentary on Herodotus*, vol. ii, p. 33.

of conquest in Attica. 'Attica was never conquered . . . but peopled by isolated bands, who at first were politically distinct from one another, but afterwards united.'[1]

Some of these names were found in the islands and eastern Greece. All four have been found in Delos[2] and Teos.[3] In Cyzicus four out of six tribes had these names.[4] They are also found at Miletus and Asopis. Individual names among them are found elsewhere.[5] It would take us too far from the *Ion* to discuss the nature of the Ionic migration, or to consider how far names, cults, customs, and language came from Asia to western Greece. There is no certainty on the question whether in fact these names started on the western or eastern side of the Aegean. But to the Athenian of the fifth century everything Ionian had come from western Greece to Asia, and Ion has been invented as the ancestor of those who conducted the migration; to a later age he was himself the leader of the Ionian colonists.[6]

[1] Holm, *History of Greece*, vol. i, p. 378.
[2] *B.C.H.* 10. 473; 14. 418; 6. 29.
[3] *C.I.G.* 3064, 3078–9.
[4] *C.I.G.* 3637, 3663–5.
[5] See Lécrivain's article *φυλή* in Daremberg-Saglio.
[6] Vell. Pat. 1. 4. 3; Vitr. 4. 1. 84. The latter passage refers to the tradition that Apollo was the father of Ion: ' (Athenienses) xiii colonias uno tempore in Asiam deduxerunt ducesque in singulis coloniis constituerunt et summam imperii potestatem Ioni Xuthi et Creusae filio dederunt, quem etiam Apollo Delphis suum filium in responsis est professus, isque eas colonias in Asiam deduxit.'

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